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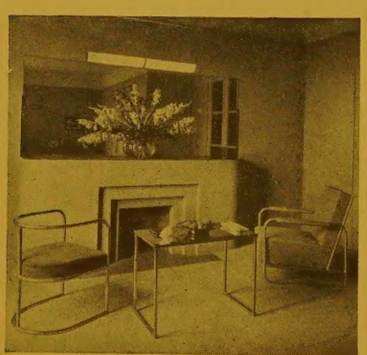

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The cover reproduces a portrait of Mrs. Lascelles by Gainsborough in the collection of Mr. and Mrs. Paul B. Jamison of St. Louis; courtesy of the Newhouse Galleries

COLOR PLATE

THE CAPITOL AT ROME BY PANINI 14

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The Editor's Page

"COLONIAL," as a categorical term for the architecture and decorative arts of this country from the time of the first settlements through the eighteenth century—after the manner in which it is generally applied—is obviously a misnomer. The period was not all Colonial; it was in part Federal. Furthermore, there was too great a variety of styles to put them under one heading. Colonial, however, is satisfying in one respect: it implies a kinship with a parent land and it is probably this that keeps the term alive in spite of its inadequacy. The Dark Ages, everyone is careful to explain, were not dark at all, but the term has its advantages and Dark Ages, to us, they remain. So "Colonial" brings up the picture of a new country keeping its ties with the homeland of its settlers, and as such is too useful to be discarded. A "Colonial" piece may be of William and Mary or Queen Anne type; it may be, and more frequently is, distinctly Georgian of Chippendale persuasion. It may belong to the period following the Revolution and show a Neo-Classic or Adam influence. It is only with the appearance of Empire as interpreted by Duncan Phyfe, when Napoleon ushered in the new century, that "Colonial" is regretfully relinquished.

But although this elastic name has its place in the everyday vocabulary, the growing appreciation of all the finer points of styles, of changes, of derivations, has been so in evidence in late years that it is seen not to have the homogeneity popularly attributed to it. There are numerous distinctions to recognize—the sturdy provincialism of the Connecticut River School; the sophistication of Philadelphia Chippendale; the classicism of McIntire, and so on. That this whole era will continue to hold public interest is inevitable. There is no type of house that fits more rightly into the landscape of the greater part of this country than the Georgian. French châteaux and Elizabethan manors as well as Italian villas are often attempted for variety and often very successfully suit the need of certain locations, but the Georgian house seems most rightly to belong in almost any setting. With it must go all the decorative adjuncts to it, and that they seem so comfortable for present use and so pleasing to modern taste is proof of their artistry. It is this rather than any patriotic affection that keeps our appreciation alive and makes the collector eager to show his approval of Savery highboys and Benjamin Randolph "sample" chairs by paying sensational prices for them at auction.

Courtesy of the Museum of Fine Arts, Boston

COFFEE POT BY PAUL REVERE, PRESENTED BY MRS. NATHANIEL THAYER

THE present issue of *International Studio* stresses the furniture and architectural background of eighteenth century America, which inevitably lead to eighteenth century England. Mr. R. W. Symonds contributes an article on Georgian doorways; Mr. Symonds is the author of *English Furniture from Charles II to George II*. There is an article on Greene Farm, an historic old house in a remarkably fine state of preservation located at Warwick, Rhode Island, now the residence of Mr. and Mrs. William G. Roelker. It is a charming type of eighteenth century country house. In contrast to this is the town house in the Beacon Hill section of Boston which belongs to Mr. Hollis French, Vice-President of the Society for the Preservation of New England Antiquities. This is one of the Harrison Gray Otis houses built after the designs of Bulfinch. Mr. French has a notable collection of Americana. The author of this article is Mr. F. B. Robinson. Mr. W. M. Hornor, Jr., contributes an article on American "wing chairs," which have borne nearly a dozen designations in the course of their history. While not Colonial in the sense of being related to England, the silver described by Mr. Wenham from an unpublished collection in Albuquerque belongs with the arts of Colonial days, as it represents the Spanish-American style.

Material of a very different nature includes a fine portrait of the school of Bronzino in the Walker collection, Minneapolis, identified by Mr. Arthur McComb of the Fogg Museum. There is also an unpublished Hispano-Moresque saddle in the National Museum at Palermo described by Maria Accascina of that Museum. This saddle once belonged to a Viceroy of Sicily.

THE silver coffee pot (above) by Paul Revere was recently given to the Museum of Fine Arts, Boston, by Mrs. Nathaniel Thayer, great-granddaughter of the famous patriot. Revere's ledger shows that his charge was thirteen pounds four shillings for the piece. It was made in 1781 for Paul Dudley Sargent and bears the arms of William Sargent, who lived in Charlestown, Massachusetts, in 1639, and was the grandson of Hugh Sargent of Courteenhall, Northampton, England. The Museum has the most complete collection of Revere's work in existence in its Revere room, which was made possible largely by the generosity and cooperation of Mrs. Thayer and other members of the Revere family.

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Seen in the Galleries

THE small and intimate rooms of late eighteenth century French houses were perfectly adapted to wall treatments of *boiserie*, of which a charming example is reproduced here from the collection of Carlhian, Inc., 598 Madison Avenue. Although it is not entirely authenticated that this is from the Palais Royale, that is believed to be the source. Four panels of the size illustrated exist, the shield and accompanying symbols carved and gilded and in their original condition. Four other narrower panels belong to the set, of equally good design, but the ornamental motives are made of composition. There is quite a martial feeling in the arrangement of draped flags and the quiver of arrows which, with the lion shield, form the decoration; it is possible that a political idea is embodied in it. Just prior to the Revolution there existed in the Palais Royale an aggregation of cafés and gambling houses which were the haunt of malcontents. As soon as the consulate was established, symbols of the Roman people were adopted in France so that the familiar S. P. Q. R. of the design of this paneling may be the effort of some small patron to bring his surroundings up-to-date in harmony with *le dernier crie* in French governments.

The lower panels and moldings are marbleized, thus enhancing with richness and color the simple lines of the paneling as a whole. Eleven fluted pilasters ending in helmets with plumes and a battle-axe, and wound with laurel suggest the idea of victory, and afford appropriate accents to the room. As to their symbolism it is quite possible that they represent the Roman *fasces*, bundles of elm or birch rods from which the head of a battle-axe projected fastened together by a strap. They were the emblem of official authority and appear again and again in France after the Revolution.

If on the historical side this *boiserie* is not lacking in interest it is also very pleasing to the eye. The selection and placement of the ornamental motives in rectangular panels is typical of the Neo-Classic feeling which followed the exuberant curves of Louis XV. In its simple severity this *boiserie* would be admirably adapted for a hall today. It is in fine condition, never having been restored as to paint or gilding.

Courtesy of Carlhian, Inc.

PANEL AND PILASTERS OF EIGHTEENTH CENTURY BOISERIE

A HEPPLEWHITE bed with its original hangings of glazed chintz is something of a find for the collector in America who is endeavoring to reconstruct an eighteenth century bedroom without sacrificing twentieth century ideas of what is appropriate in houses today. From Ginsburg and Levy, 815 Madison Avenue, comes the fine example which is reproduced on page 10. It is made of mahogany with a ribbon carved around its tapering, fluted posts and excellent metal mounts decorate the bolts which join the side and foot rails of the frame. The cornice is godrooned and painted a soft green with a rather bold pattern emphasized in rose and red. These colors are the principal ones of the flowery English chintz curtains which are tied back so as to conceal the posts at the head of the bed. The canopy is upholstered in the same material, which is put on in stripes making a very attractive and unusual treatment of this part of the draping. There is also a pair of window cornices which match the bed and add greatly to the authenticity of its setting in a room.

From earliest times more time and attention was bestowed on the construction and decoration of beds than on any other article of furniture, and very minute descriptions of them appear in inventories of household goods. It was not of the wooden construction that they thought, but of the draperies on which time and labor were so freely lavished. That the apparel of a bed was considered an integral part of the room is shown in such frequent forms of bequest as "I do bequeath all hangyngs belonging to ye said bed and chamber." The chief reason was, of course, practical, for they afforded some slight protection against draughts. Centuries later even in America it was considered effeminate to heat a bedroom except for guests or elderly people, and in any case an open fire hardly raised the temperature above freezing. Valances covered all four posts and it was not until about 1730 that the legs emerged. As the structure became more important the curtains at the foot of the bed were discarded and the foot posts carved and fluted. Chippendale was the first designer to insist that the lower valances should not hide the legs of a bed for it gave the post the appearance of resting on cloth.

The drapery of the beds of Chippendale, Hepplewhite and Sheraton was as much a part of the original design as the lines of the bed itself. Of the three, Hepplewhite possessed a balance and restraint which make his designs more distinctly English than those of the other two, and they are

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THE JULY ISSUE OF THE PRINT COLLECTORS QUARTERLY CONTAINS ARTICLES ON THE WOOD-ENGRAVINGS OF T: STURGE MOORE BY CECIL FRENCH SOME PRINTS OF THE ROMANTIC BALLET BY CYRIL W: BEAUMONT EUGÈNE BÉJOT by ROGER MARX ADDITIONS TO THE CATALOGUE OF ETCHINGS BY AUGUSTUS JOHN R: A: BY CAMPBELL DODGSON AND A SUPPLEMENT TO A DICTIONARY OF SCOTTISH ENGRAVERS OF THE EIGHTEENTH CENTURY BY GEORGE H: BUSHNELL: TO BE OBTAINED FROM ANY BOOKSELLER OR NEWSAGENT OR DIRECT FROM THE MANAGER AT TEN BEDFORD STREET LONDON WEST CENTRAL TWO ENGLAND

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Courtesy of Ginsburg and Levy

HEPPLEWHITE BED FROM THE COLLECTION OF LORD CLIVE

hence more in keeping with our ideas. Sheraton's beds particularly depended for their effect on drapery, and built high from the floor they are the last word in formality, to say nothing of the fact that their elaborate curtains are a distinct deterrent to the circulation of air. The bed at Ginsburg and Levy's came from Walcott House, home of Lord Clive, and is a splendid example of Hepplewhite design.

AN extremely fine Sheraton semi-circular commode from Buckingham Palace has found its way into the galleries of Au Quatrieme, John Wanamaker, New York. The grain and color of its satinwood are exquisite, while the decoration in inlay of flowers, swags, pateræ and Greek honeysuckle is done in other delicately-colored woods in Sheraton's best and most chaste manner. The top is edged with a wide band of sycamore, the marquetry figure in the central medallion being especially attractive. The half-round commode was one of the most elegant pieces of eighteenth century drawing room furniture, reaching in such pieces as this one the most exquisite refinement of expression. No fashionable drawing room was complete without one during the latter half of the century, but such an example as this is very rare and wholly charming in its simplicity of outline. It was made about 1790 and, coming from Buckingham Palace, was doubtless made by the master himself.

A delightful little Chelsea figure of John Wilkes on top of the commode is flanked by a pair of Chinese vases of the Ch'ien Lung period, about 1750, making an excellent garniture from widely different sources, again a testimonial to the theory that fineness of feeling will produce objects of art which are harmonious, regardless of differences in the race, creed and period of their designers.

The portrait which hangs above is by Thomas Hudson. Fortunately the portrait is in its original frame. The rich, lustrous quality of the lady's dress and her fine patrician bearing are quite in keeping with the other objects of this eighteenth century grouping, which is lighted and embellished by a pair of graceful crystal wall lights of the period. Thomas Hudson was the most distinguished portrait painter of his time, but his chief claim to fame is that he was one of the first masters of Sir Joshua Reynolds.

FROM the Boston shop of Israel Sack, at 85 Charles Street, comes a small McIntire window seat recently acquired from a house in Salem where in one square mile is embraced an aggregation of this wood carver's art which is not surpassed in England or America. The seat and ends of the bench are upholstered and it was made to fit into the deep embrasure of a window whose casings were no doubt carved by McIntire himself. It is not rectangular but exactly the shape of a window space whose casement is narrower at the back than in front. This is a touch from the hand of a furniture designer who was an architect as well. The East parlor of the Nichols house in Salem, that Mecca for architects from all sections of the country, is also equipped with a pair of such benches. There is a little low relief carving of rosettes, pateræ and McIntire's favorite sheaf-of-wheat motive, but its chief charm lies in its graceful lines and its perfect adaptation to a scheme of interior woodwork. In height it reaches the top of the dado which in a house of McIntire design was often carved with groups of flutings at frequent intervals.

At the time McIntire was designing such furniture he had yielded completely to the influence of the Adam brothers and it is interesting that in Salem where he worked so intensively for thirty years there are rooms which as examples of Adam style are as fine as any in America. As in his furniture one feels the exquisite refinement of his art and the nice balance between plain surfaces and the delicate ornament.

In England throughout the eighteenth century it was common to have small benches which were made for window recesses and there are a number in the style of Chippendale in this country, dated about the third quarter of the century. They are much more elaborate than the Salem bench and not so attractive. There is no denying that it was a delightful feature of a room to have the window recess made so inviting, but it gives one pause to think

Courtesy of Au Quatrieme, John Wanamaker

SHERATON COMMODE FROM BUCKINGHAM PALACE

Courtesy of Norman R. Adams

SIDEBOARD BY THOMAS SHEARER, A COLLABORATOR WITH HEPPLEWHITE

how much it must have encouraged the genteel pastime of peeking out the window at one's neighbors in the Puritan stronghold of Salem.

A PAIR of Sheffield bowls shown by Shreve, Crump and Low, of 324 Boylston Street, Boston, were made about 1780 and belong to a type known as Monteith bowls which appeared a century earlier in England, being used for the brewing of punch. Their name Monteith was derived from the scalloped cloak of a "fantastical Scot" of the period whose mild sartorial eccentricity evidently inspired some obscure silversmith with a practical idea for the rim of a punch bowl. For drinking glasses fit neatly into these notches and hang by the foot, a convenient arrangement for the bearing of the ceremonial vessel; and sometimes when the bowl was filled with icy water it served to keep the glasses cooled until they were used. They were apparently common in the houses of the wealthy for seldom is an inventory of the plate of the period found without their being mentioned. Large corporate bodies used them extensively, particularly fine ones being in the possession of the London Livery Company and the Vintner's Company.

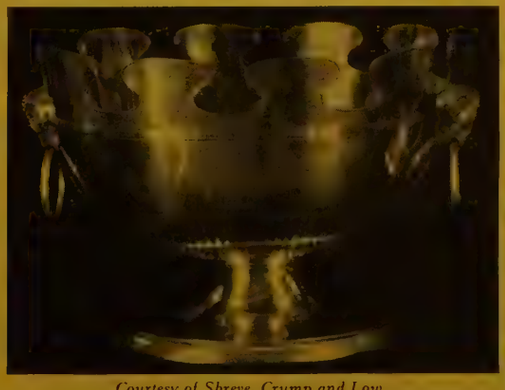
Their name is not so well known in this country as in England. The following couplet, however, reveals their place in the British scene:—

"New things produce new words,
and so Monteith
Has by one vessel saved himself
from death."

The bowls in question have the arms of the Earl of Kinoull.

THE half-round mahogany sideboard from Norman R. Adams, 140 Charles Street, Boston, is one of those capacious pieces of furniture to make a householder yearn for the vast space of its numerous drawers, cupboards and secret compartments. And yet for its size—it is thirty-one inches deep—it is an admirably proportioned adjunct to a dining room. In a large room it would hold its own with dignity and charm. The interior workmanship is excellent, the drawers being made of oak and lined with baize. The brasses are original and the simple inlay around doors and drawers is of satinwood and ebony. The unobtrusive decoration of its spade feet does not interfere with the geometrical simplicity of its outline.

The maker of this sideboard was Thomas Shearer, a cabinetmaker and designer who published a book called *Designs for Household Furniture* as well as *The Book of Prices*, a trade catalog on which he and Hepplewhite collaborated. Regarding this Sheraton made the interesting comment that Shearer's designs were more useful and fashionable than Hepplewhite's in proportion to their number. Certainly Shearer excelled in the making of sideboards, a notable feature of his design being the addition of a pair of cellarettes at the ends of the sideboard which stand on flanking pedestals, and increase considerably the capacity as well as the appearance of the piece.—J. L.



Courtesy of Shreve, Crump and Low

ONE OF A PAIR OF SHEFFIELD BOWLS, C. 1780

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THERS

TINGS
ELAINS
STRIES
S d'ART

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"ROME: THE CAPITOL," BY GIOVANNI PAOLO PANINI, DATED 1750

Michelangelo designed the Square of the Capitol; in the center is a statue of Marcus Aurelius at the top of the steps, Castor and Pollux. The palace in the center is that of the Senate, with the Museo Capitolino and the Palazzo dei Conservatori. This painting has recently entered a private collection in New York

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JULY, 1931

GEORGIAN PORTICOS IN AN AMERICAN COLLECTION

BY R. W. SYMONDS

A FINE GROUP OF DOORWAYS ILLUSTRATING THE VARIOUS PHASES OF DESIGN COVERED BY THE MORE INVENTIVE ARCHITECTS OF THE GEORGIAN ERA

IN reviewing eighteenth century doorways a comparison between English and American examples is particularly interesting. Books by English architects were, after publication, quickly circulated in America. The Colonial joiner and house carpenter copied the designs that appeared in these publications just as his English confrere did; yet, curiously enough the proportions of the majority of American doorways differ from those of contemporary English examples, especially with regard to the pilasters and columns, which are of smaller proportion and generally too tall in comparison with their width.

The reason why the American doorway errs in this respect it is difficult to understand. Inquiry into the subject, however, might furnish a definite reason for this discrepancy. This criticism, of course, does not apply to all American doorways, as there are many fine examples whose proportions are correct and in accordance with the rules of the order to which they belong. Were a comparison to be made between English and American doorways, it would undoubtedly be found that the variation lay more in the proportion than in the actual design. The American doorway is simpler, the use of elaborate carved ornament less indulged in—a fact that was undoubtedly due to the average citizen's satisfaction with a plain and unpretentious house, an elaborate house being the exception. In Philadelphia especially, a number of doorways of classical design are to be found which show how strongly influenced the inhabitants of that city must have been by the manners and customs of contemporary England.

In the reigns of the first two Georges, the English doorway was strongly architectural in character. This was the period when the carpenter and joiner copied the architects' published designs, ringing the changes on the five orders. Of the five, the Doric order, with the triglyphs in the frieze, appears to have been by far the most popular, ranging from the examples extant; the Corinthian order, owing to the elaboration of the carved cap, was usually reserved for the design of more important doorways.

The simpler architectural type of doorway had pilasters only, whereas the more important ones had engaged columns as in Fig. 4), or, sometimes, columns that were free with pilasters behind (Fig. 5). One Doric example illustrated (Fig. 4) is very similar in design to an engraved plate from William Pain's *Pocket Book*. In the design the cornice is without the mutules, the addition of which must have added a considerable difference to the cost. This type of doorway was much favored in London; in fact, the example shown originally belonged to a house in Portman Square. The Doric doorway with

RARE GOTHIC-CUM-CHINESE TYPE, 1750-70

side windows (Fig. 6) was another kind often used for town houses. The windows flanking the door were a very sensible solution for lighting the entrance hall, as without them the only means of lighting would have been by the fanlight. A feature of interest as regards this example is that the columns are fluted—an uncommon treatment owing to the extra labor.

The doorway (Fig. 2) made of wood, in imitation of

Fig. 2

ELABORATE EXAMPLE OF RUSTICATED STONE DESIGN IN WOOD, C. 1740

rusticated stone, is of a type that was in favor between the years 1725 and 1750. In the *Builder's Treasury of Designs*, by Batty Langley, a number of such rusticated doorways are shown. The imitation in wood of a construction peculiar to stone is a travesty, from the æsthetic point of view, of the accepted laws of design. The eye resents the false construction which necessarilly results when one material is used in imitation of another. To the purist such doorways are by no means satisfactory, but there is no question that, as regards design and proportion, they can be in every way as good as a stone example.

Fig. 1 is of a type extremely rare today, being in the Gothic taste that was in vogue between the years 1750 and 1770. This sham Gothic—contemporary with the rage for *Chinoiserie*—was in every respect unprincipled, because it borrowed the form and ornament of the true Gothic style and grafted them on to a structure which was entirely alien to it. The Gothic form grew out of a particular method of construction. To graft its detail, therefore, on to a construction that did not belong to the Gothic style resulted in debased design, whose only merit lay in the fact that perhaps it was picturesque and romantic.

This craze for sham Gothic and *Chinoiserie* was due to the jaded taste of those who, tired of the severity of the Palladian style of architecture sought relief in Chinese extravagances, and the romanticism of sham ruins. It will be noticed that the Gothic doorway under review has engaged Gothic pillars supporting a classical entablature surmounted by a pediment in the form of a Chinese Pagoda. The carved ornament is neither Chinese nor Gothic, but baroque in style.

This Gothic-cum-Chinese style had many followers amongst designers of chimney pieces, doors and furniture, foremost amongst whom was Thomas Chippendale. In fact, so closely has he been associated with this style that it has been identified with his name and is often considered as his own creation. This style, unfortunately for Chippendale, coincided with his advent into the trade of cabinetmaking and therefore, in order to be in the fashion, he was obliged to design his furniture in the Chinese and sham Gothic tastes. Many of the designs in the *Gentleman's Director* are of such a debased character that it is difficult not to conclude that his was a commercial and not a cultured mind. And yet, fortunately for posterity, he was a maker of the highest quality furniture, and those few pieces that are known today to have come from his workshop in no way resemble the

Fig. 3

DORIC DOORWAY WITH REEDED COLUMNS AND FRIEZE, C. 1810

more extravagant of his published designs, as they are elegant and well proportioned and true to the best tradition of eighteenth century English cabinetmaking.

In the last quarter of the eighteenth century the wooden doorway lost its heavy architectural character, so typical

Fig. 4

DORIC DOORWAY WITH PEDIMENT, FROM PORTMAN SQUARE, C. 1750

Fig. 5

DORIC EXAMPLE WITH FREE COLUMNS AND PILASTERS BEHIND, C. 1750

a feature of the first half of the century. The design, however, was still classical, although the pilasters and columns became lighter and the frieze of the entablature, instead of being ornamented with the usual Doric triglyphs, was decorated with low relief carving.

Porticos of the Adam school of design generally had a lunette above the door filled with a leaded glass fanlight, sometimes incorporating designs of the most elaborate character. Previous to 1770, these fanlights were in the form of a wrought iron grille with a sheet of plain glass behind; an alternative treatment was to use wooden glazing bars radiating from the centre of the lunette. The construction of the leaded fanlight, however, lent itself to a far more fanciful design than could be carried out in wood.

Fig. 6

A DOORWAY OF THE POPULAR DORIC ORDER WITH SIDE WINDOWS, C. 1760

After the turn of the eighteenth century doorways faithfully followed the style of the period, reeded moldings being a specially prominent feature in their decoration. In Fig. 3 the columns are reeded instead of fluted. Another feature of these late doorways designed with columns is that they often had the columns too slender for their height. This by no means improved the design, as it gave the doorway an attenuated appearance and denied it the good proportion of the eighteenth century examples. In the one referred to above with engaged columns with caps

THREE EXAMPLES OF BRASS DOOR KNOCKERS: LION HEAD, C. 1740; AND MASK HEAD AND RARE EAGLE TYPE, BOTH C. 1810

that resemble those of the Doric order, the columns are ten diameters in height, whereas, according to the accepted rules, the Doric column should measure eight. The fanlight, which is original, is of the leaded type, decorated with a circle centred between two diamonds.

The majority of eighteenth century wooden doorways had paneled reveals flanking the door, the panels being in line with the door panels. (See Figs. 3 and 6).

A decorative feature which no eighteenth century door was without was a brass or iron knocker. The cheaper kind of knocker of the last part of the century was made of cast iron and bronzed. The better quality knocker was made of brass, and many well designed examples have survived. The female mask head, which dates about the turn of the eighteenth century, is an especially well known type, examples being found of both brass and cast iron. The eagle design is far rarer.

Besides the knocker, the door was also fitted with a large handle fixed in the middle of the lock rail. Like the knocker, many handles have survived in brass and cast iron. They were usually of very simple design without ornamentation. An eighteenth century front door was naturally not fitted with a letter box, as it was not until the nineteenth century that delivery of letters by official postmen, as distinct from postboys, necessitated their existence.

The study of these old doorways with their accessory fittings of fanlights, knockers and handles in addition to its antiquarian interest, will demonstrate how important a factor good design is. Only very few modern houses—especially if they belong to the large number of those designed by builders—have a well designed entrance door and surround. This was not so in the last two centuries, when even the workman's tenement possessed a door of good proportion.

Old Silver

AN ELIZABETHAN SILVER FLAGON IN SWEDEN

BY E. ALFRED JONES

OUTSIDE Russia very little old English silver of any period has been found on the Continent. The remarkable collection of English silver dating from the reigns of Elizabeth, James I and Charles I and II, as well as later specimens purchased by the Empress Elizabeth and Catherine the Great, is in some respects unrivalled even in England itself. All the more interesting, therefore, is the discovery of a rare Elizabethan flagon in use for Sacramental purposes in the Church at Toresund, Södermanland in Sweden. As will be observed from the illustration, the vessel is globular and is 11½ inches high overall. Its antecedents are unknown. All the evidence obtainable relates to the date, 1580–1, which is ascertained from the London marks, clearly stamped upon the flagon. The decoration is not the familiar embossed work, to be seen on much Elizabethan and Jacobean silver, but is engraved with festoons of fruit, scrolls, cartouches and straps, in the formal manner favored by English silversmiths of the time; the cover is low and the border of the high foot is enriched with a conventional egg-and-dart moulding, while the handle is scrolled and plain.

H. 11¾"

LONDON FLAGON OF 1580-1 DISCOVERED IN USE IN A SWEDISH PROVINCE

Flagons of globular form for sacred use in churches were not unknown in England in the fourteenth century, as may be recalled by the wonderful mural painting (c. 1310) in Croughton Church, Northamptonshire. One late mediæval silver flagon was exhibited in the great collection of English mediæval art in the Victoria and Albert Museum in 1930. Secular flagons are shown in the well-known picture of the meeting of Henry VIII and Francis I on the Field of the Cloth of Gold (reproduced in *International Studio*, May, 1930). But all pre-Tudor domestic silver flagons have perished in times of stress and war and of those now extant none are earlier than the reign of Queen Elizabeth. The historic collections of the Tsars of Russia, already mentioned, contain as many as thirteen of these luxurious and costly vessels, the gifts of English sovereigns, some of which are too heavy for actual use. Six of them, globular in shape, were wrought in London in the reigns of Elizabeth and James I. Seven others, cylindrical in form and equally ornate and massive, were made between the years 1585 and 1617. In the famous Treasury of the Patriarchs of Moscow are some great English flagons of the same period, the gifts to Patriarchs of English sovereigns.

Occasionally such flagons as the specimen in Sweden were made in pairs, as for example the pair of the date 1607–8 at Trinity College, Cambridge. Another pair, three years earlier in date, in a private collection in England, is known to the present writer. A few smaller globular shaped tankards, one as early as 1556-7, are still in existence to-day.

A BEACON HILL HOUSE FROM BULFINCH DESIGNS

BY FREDERICK B. ROBINSON

LOOKING OUT OVER LOUISBURG SQUARE, THIS BULFINCH HOUSE NOW BELONGING TO MR. HOLLIS FRENCH IS SURROUNDED BY HOUSES ALL SHOWING THE INFLUENCE OF THE FIRST GREAT AMERICAN ARCHITECT

RISING in the heart of Boston is Beacon Hill. Shorn now of its flaming beacon, as well as Bulfinch's eagle-capped column, it nevertheless remains a monument to the past and to the glories of historical tradition. No such hill has held on its slopes so many families so closely allied with the development of their country. No such area in its small environs can attest to the skill of our first great architect, Charles Bulfinch, as does this hill. The golden dome of his State House shines down on streets flanked by houses, if not of his actual design, then showing his great influence. Although the old Mason House is gone, as are many others from Bulfinch's plans, the three Harrison Gray Otis houses still remain, as does much of his work on Park, Chestnut, and Mount Vernon Streets. Here on Mount Vernon Street just below the second Harrison Gray Otis mansion at Number 85 Mount Vernon Street are a group of tall, narrow buildings looking out over Louisburg Square, the conception of which was Bulfinch's as well, even though today the square bears little resemblance to his original plans. It is in one of the houses of this block, built for Harrison Gray Otis from Bulfinch designs after 1800, that Mr. Hollis French has brought together his remarkable Americana.

The wide doorway (illustrated on this page) with its surrounding leaded glass, is much in the manner of Bulfinch's door in the first Otis mansion built in 1796. The gracefully rising stairway with its turned banisters is also comparable to the earlier Otis house. Here in the hallway Mr. French has placed, as can be seen in the photograph, a plain but excellent early maple chest, with its reeded corner and frontal decoration. On either side of this chest are fine Carver chairs heavily built, with excellent turnings. The banister back side chair opposite is also in this heavy mode.

In the living-room which opens from the hall, the typical black marble fireplace with its classical feeling shows again, as do the window enframements, the influence of Charles Bulfinch. A wing chair to the left of the fireplace is of unusual width, and has well rolled arms. Its excellence is seen in the firm curve of the duck feet and carved shell motive on the knees. Of even greater interest, however, is the armchair on the extreme right of the picture on page 23. It is almost unique with its turned and struck legs and stretchers. Mr. Luke Vincent Lockwood shows a picture of it in his book on "Colonial Furniture in America." The early American pottery on the shelves is much in the manner of that pottery made at Barnstable, Massachusetts, and in certain places in Connecticut. The pitcher in the center of the shelf, however, is of later date, being a so-called "Washington in Glory" piece. The usual full-rigged ship faces us, while on the reverse side is a medallion of Washington on a cenotaph, with "Washington in Glory" written above and "America in Tears" written below. The shield just visible under the handle bears the inscription, "A man without example—a patriot without reproach." An unusual feature of the girandole above this pottery is seen in the

Photographs by Burr A. Church

DOOR AND STAIRWAY RESEMBLE CLOSELY BULFINCH'S WORK IN THE FIRST OTIS HOUSE

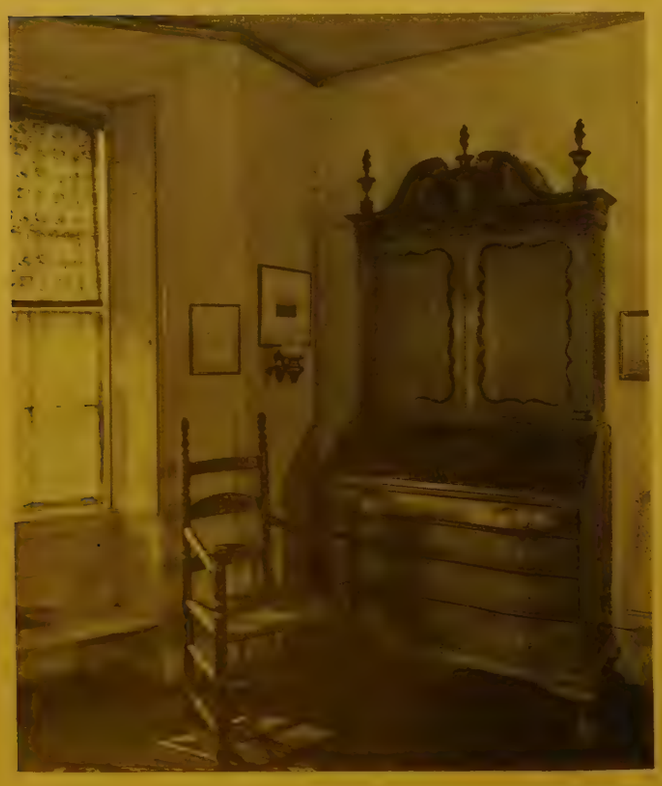
TYPICAL OF BULFINCH'S CLASSIC QUALITY IS THE BAY WINDOW WITH ITS BOWED WALL CUPBOARD SURMOUNTED BY A REPUBLICAN EAGLE. THE DRESSER WAS ORIGINALLY IN THE JONATHAN MASON HOUSE, WHICH BULFINCH ALSO DESIGNED

two dolphins, one on either side of the eagle. Of rare value also is the small Simon Willard wall clock near the window. Not only is it one of the unusual thirty-hour clocks, but its silver face makes it interesting and extremely decorative.

Another silver-faced Willard clock, of which Mr. French owns several, may be seen on the mantel in the paneled room illustrated on page 22. It was made in Grafton about 1770 and is numbered "22." It is interesting to note that all the silver-faced clocks of this type made by Willard, and which date from his Grafton period, are numbered. There are at least twenty-three in all, Mr. French owning numbers 3 and 22, the latter having been made for Cyrus French. The cases of these clocks are all much in the style of Harland's clocks, a clock-maker working contemporaneously in Norwich, a town not far from Grafton. The kidney-shaped dial is characteristic of this period in Simon Willard's work.

Beyond the living room through the wide double doors is the dining room illustrated on page 23, with the Hepplewhite sideboard, the fine Simon Willard tall clock, the Sheraton table with its heavily reeded legs, and the chairs with interesting bell-shaped seats. Sad to say, the really beautiful and outstanding collection of silver owned by Mr. French has been loaned to the Cleveland Museum of Art. Thus, here in this dining room, showing so well the masterly skill of the cabinetmaker's work, the silversmith's art is not seen, with the exception of some excellent Sheffield of beautiful quality. The pair of wine coolers and the candlesticks on the mantel are English, as is the candelabra on the little Hepplewhite tables in the bay window illustrated on this page. But the beauty of the Chelsea China in the wall cupboard of the bay window shows well the glazier's craft, as does the Strawberry Pattern China in the dresser at the right of the window. This dresser was originally in the Jonathan Mason house mentioned above, which Bulfinch designed and which was razed in 1830. The simplicity of its lines blends well with the classic quality of the bay window so typical of the great architect's work. The corner cupboard on the right of the fireplace, which does not show in the illustration, is closely similar to one in the Metropolitan Museum which is illustrated in Nutting's *Furniture Treasury* (Number 522). Mr. French's cupboard has the same very unusual arrangement in the placement of the pilasters on the chamfered corners. This cupboard, although it lacks the duplication of the Queen Anne arch of the glass above in the door below, the feature which makes the Metropolitan Museum example such a complete architectural unit, nevertheless has much the same dignified beauty of line and can be dated about 1790-95. The rare bowl and pitcher on top of the cupboard has the square-ringed strip in the center with various designs, as the spread eagle, arches, crossed

ABOVE, A SILVER-FACED SIMON WILLARD CLOCK, C. 1776, STANDS ON THE MANTEL. THE WINDSOR CHAIR IS BY J. STOGDELL STOKES AND THE FRANKLIN STOVE IS UNUSUALLY ELABORATE. BELOW IS A FINE SECRETARY BOOKCASE



guns, and so forth, for further decoration. It is inscribed as the property of John Corbett, born February 26th, 1724.

In the paneled room with its Willard clock on the mantel, the Franklin stove of unusual elaboration, the Windsor chair from the hand of J. Stogdell Stokes, and the old pine box (c. 1700), as well as the spinning wheel, the screw candle stand, and the excellent gate-legged table are antique furnishings of rare value which combine beauty with utility.

Among the fine early pieces of furniture in the house are two beautiful chests in one of the bedrooms. There is a highboy of curly maple which probably dates as early as 1730–1750. Its cornice is of graceful proportions above a molding decorated with a dentil motive. The drawers are nicely graduated as to depth and the wood is beautifully grained. The same good planning and feeling for form may be seen in the other highboy in this room. Its bonnet top is here represented in great simplicity, not even the usual shell or sunburst motive being employed on the central upper and lower drawers. It is a little later than the first chest, but the maker still had the same excellent feeling for simple lines. In this room is a Sheraton style bed whose reeded posts rise out of legs reeded in the same bold manner. Here again the work is in the simpler Sheraton style, the whole effect achieved being one of great dignity. Another silver-faced Simon Willard clock graces the mantel, number 3 of the Grafton series referred to above.

WIDE DOUBLE DOORS OPEN INTO THE DINING ROOM. THE SIDEBOARD IS HEPPLEWHITE, THE TABLE SHERATON WITH HEAVILY REEDED LEGS. BELOW IS A CORNER OF THE LIVING ROOM, SHOWING A SIX LEGGED SHERATON SOFA

The exterior of the French house is strongly marked by characteristics of Bulfinch's style. Arched recesses around the window openings of the first story, the treatment of pilasters reaching from the second story of the roof and the very fine proportions of the house as a whole make it unquestionably of Bulfinch design. Especially fortunate is it in being set back sufficiently to permit of a little perspective when looked at from the street. All the lines are well balanced and the ornamentation beautifies without obtruding. Where city houses stood in blocks they showed the same tendencies as houses which stood isolated. In 1793 Bulfinch erected for the first time in America a block of unified design, the Franklin Crescent, with pavilions of academic scheme and Adam detail. In the development of some of his more ambitious dwellings, Bulfinch introduced the type of an elliptical salon, as in the third Otis house at 46 Beacon Street. Sometimes in a pair of symmetrical houses he placed a bay at either end of the front. All three of the Otis houses might well be considered together, for they furnish examples of nearly all the characteristic Bulfinch motives.

It is quite impossible to be impervious to the influence of Bulfinch if one so much as catches a glimpse of Old Boston. He practically rebuilt the city between 1790 and 1818 when he was called to Washington to rebuild the Capitol, which had suffered from the invasion of the British in 1814.

THE GOVERNOR GREENE HOUSE IN WARWICK, HOME OF TWO RHODE ISLAND GOVERNORS OF THE NAME, WAS BUILT IN 1680 AND STANDS ON LAND BOUGHT FROM THE INDIANS FOR ONE HUNDRED AND FOUR FATHOMS OF WAMPUM

FRANKLIN, WASHINGTON, LAFAYETTE AND ROCHAMBEAU WERE GUESTS UNDER THE HOSPITABLE ROOF OF THIS HOUSE

THE GOVERNOR GREENE HOUSE IN RHODE ISLAND

BY RITA WELLMAN

THE Governor Greene House in Warwick, Rhode Island, now lived in by Mr. and Mrs. William G. Roelker, is a perfectly preserved Colonial house which is today about as it was when it was built, for in spite of many additions and improvements the kernel of the old house is intact. It is like some wonderful old man who seems to grow stronger and finer as he gets older, as if the years, instead of gradually taking away, had contributed each some still richer virtue, until he is not only himself, but he is also a survival of valuable associations and an accumulation of rare qualities. The Governor Greene house was built in 1680, and through the people who lived there it has shared in the events of the country from 1680 to the present. Puritans have sung their psalms in its "parlor." Benjamin Franklin, Washington, Lafayette, and Rochambeau were guests under its hospitable roof; and its simple, modest low ceilinged rooms have seen gatherings of Civil War leaders and other grave councils.

The land on which the house stands was part of a purchase from the Indians, the price paid being "one hundred and four fathoms of wampum." The house has never passed out of the hands of the lineal descendants of this first purchaser from the Indians, Samuel Gorton, the Greene family having joined the Gorton family in the eighteenth century. The first Colonial governor in the family was William Greene. His son also became governor. The little two-story house with its four rooms expanded to live up to the importance of the second governor; two rooms were the luxurious space he allowed himself, and in this discreetly enlarged house he was host to the French, and the American Revolutionaries in the "west parlor" to confer on the critical situation.

All the events which are of family as well as state importance have taken place in this house. Anxieties, discouragements, triumphs, births, marriages and deaths, and successful and unsuccessful romances. Benjamin Franklin, who has turned out to be for us an entirely different figure from the "Poor Richard" whom we detested so when we were children for telling us in a book all the things we had to hear all day, fell in love with Catherine Ray, Roger Williams' granddaughter who married one of the Greenes. Our stitch-in-time, our haste-makes-waste, our wilful-waste-makes-woeful-want Benjamin stands on the shore as she goes off in "a little skiff tossed by every wave"—according to a letter of his—and receives the kisses she has blown to him on the northeast wind which also brings "snowy Fleeces" as pure as her "virgin innocence," white as "her lovely bosom—and as cold." A Benjamin, I fear, much further from *Poor Richard's Almanac* than from the *Saturday Evening Post*. This letter, if you ever have the good luck to be a guest at the Greene farm, you will see, and the medal of himself Benjamin presented to "Katy" Ray Greene which hangs over the kitchen fireplace (shown on page 26).

The old house is as firm in its foundations as its owners

have been in their Republican principles. Native oak has been used throughout. Originally there were shingles, hand-hewed, mitred and dowel-pinned in the frame. These were afterwards replaced by clapboards. The entrance hall, the kitchen where the cooking was done in the huge fireplace illustrated on this page), and a small room east of it, which formed the original house, are all kept as they were when the first owner moved in with his family. There, after congratulating himself and praising God, he probably took his flint-lock musket and hung it over the fireplace, where

never troubled any of the more recent householders at the Governor Greene House. It has been as impossible for them to think of certain rooms without certain pieces of furniture in them as it would have been to think of the old elm at the front entrance putting forth oak leaves. House and furniture have come to form one identity. The house is plain, Puritanically severe; so is the furniture. Homely woven rag carpets are on the floors of most of the rooms. Many of the very early Colonial pieces are those which have always stood in the rooms where they are placed, like the drop-leaf table

COOKING UTENSILS OF EVERY DESCRIPTION USED IN COLONIAL TIMES ARE KEPT IN THE OLD FIREPLACE OF THE CHIMNEY ROOM

it still is. The cooking utensils which were used in Colonial times are kept in the old fireplace (it is eight feet deep!), —copper and brass cauldrons, food and bed warmers, and trivets, a spit with a clock arrangement for timing the roast, and a waffle iron which has a cross in it for making the communion bread at home.

On the other side of the hall is the "Franklin" room with its handsome mantel. The tiles are old Dutch blue ones, and represent scenes from the Bible. The room is severely Puritan-like, with its white and blue, a combination of color which does such beautiful things to vases filled with old-fashioned flowers brought in from the gardens outside.

Antiquarian enthusiasm, which leads many astray, has

and the practical-looking side-chairs with seats of plaited leather thongs in the hall. The Georgian furniture is of the plain type, the undecorated and discreetly elegant style of the cabinetmakers just preceding Chippendale.

In "the chimney room," the original kitchen, a clock stands opposite the fireplace, where it has been methodically ticking off the time for the Greene family since 1710, when it was bought from Thomas Claggett's clockmaker's shop at Newport. In the dining-room, where colorful and quaint Tom Moody prints hang, there are Windsor chairs and a rare type of New England table, having a combination of stretcher and pedestal, which expresses the unassuming hospitality of a house rich in the best early American tradition.

A CORNER OF THE CHIMNEY ROOM, ORIGINALLY THE KITCHEN, CONTAINING AN INTERESTING QUEEN ANNE TABLE

WINDSOR CHAIRS ARE USED IN THE DINING ROOM, WHERE HANG THE COLOURFUL PRINTS OF TOM MOORE

A SURVEY OF AMERICAN "WING CHAIRS"

BY W. M. HORNOR, JR.*

THIS TYPE OF CHAIR, TO WHICH A VARIETY OF NAMES IS GIVEN, WAS MADE AS EARLY AS THE SEVENTEENTH CENTURY AND FOLLOWED THE PREVAILING MODES OF SIDE CHAIRS

ALL noteworthy collections of early American furniture contain interesting and important examples of what are known today as "wing chairs," although during the more than two centuries of their fabrication in this country they have been variously termed, in addition to other appellations, saddle-cheek, grandfather, fireside, sleeping, easy, or comfortable chairs. Perhaps this last name presents a reason for their present day wide popularity among connoisseurs, for it is the one attractive type of chair in which an individual may find complete relaxation. Of equal import, however, are the innate charm, graceful lines and skilful ornamentation of the more desirable of these large, well-proportioned pieces. Now almost unprocurable, the best Philadelphia patterns, for example, not more than thirty odd years ago, could have been readily secured for the present fantastic price of *six dollars* in almost any old furniture establishment or auction room.

Fig. 1

ADVERTISEMENT OF THOMAS HEWES, PHILADELPHIA, 1767

It is quite evident that all Colonial furniture was inspired by or copied from English prototypes. The large majority of American cabinetmakers and allied artificers, having learned their trade in London or other European centers, immigrated to the flourishing seaboard cities on this side of the Atlantic, commencing their work precisely where they had ceased at home. It would, notwithstanding the fact that no one has thus far advanced such a theory, be perfectly possible for a specific design, originated perhaps in one of the outstanding foreign establishments, to have been duplicated here prior to its coming into general vogue abroad. Old advertisements frequently mention the removal of artisans like George Haughton, "Lately from London," to Philadelphia in 1775, who "had the advantage of serving a regular apprenticeship to that trade in one of the most capital shops in London, and of working in most of the others," making "the new fashion'd French corner chairs, conversation stools, sofas, Venetian window blinds, and bedsteads of all sorts"; or there was Richard Lawson, "from an experience of 13 years in Mr. Seddon's Cabinet warehouse in London; he has acquired such knowledge in the business as to give general satisfaction" to his customers in Baltimore during 1785; and to Charleston in 1761 came Peter Hall, "Cabinet Maker, from London, At Messrs. Jordan & Henderson's, Peruke makers, on the Bay," who promised, "gentlemen and ladies of taste" that "they may have made, and be supplied with, Chinese tables of all sorts, shelves, trays, chimney pieces, brackets, etc., being at present the most elegant and admired fashion in London." It might be suggested that the advertisement of John Brinner, "Cabinet and chair-maker from London," who opened his shop in

Fig. 2. Courtesy Mrs. Charles Hallam Keep

ATTRIBUTED TO SAVERY; BEFORE 1750

Fig. 3. Courtesy Mrs. J. Amory Haskell

RARE STRETCHER; NEW ENGLAND, 1740

Fig. 4. Courtesy Mr. and Mrs. Stanley Eyre Wilson

CHIPPENDALE WITH QUEEN ANNE INFLUENCE

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Fig. 5. Courtesy Mr. Albert B. A. Braddo

EXCEPTIONAL QUEEN ANNE CHAIR

Fig. 6. Metropolitan Museum of Art

THE REAR BULB FOOT IS NOT OFTEN SEEN

Fig. 7. Courtesy Mr. and Mrs. Samuel Dyer Nelson

PHILADELPHIA "BARREL BACK," C. 1760

1762, "at the Sign of the Chair, opposite Flatten Barrack Hill in the Broad-Way," New York, would prove the most enlightening. He offered "Every article in the Cabinet-Chair-Making, Carving and Gilding Business," especially mentioning his "Gothic and Chinese Chairs; all sorts of plain or ornamental Chairs, Couch and Easy-Chair Frames," adding to his early advertisement a note which informed the public that "He has brought over from London six Artificers, well skill'd in the above branches."

Commencing with the first easy chairs made in this country at an unrecorded date in the seventeenth century, down to the initial days of the nineteenth, they have all rather closely followed the prevailing modes in the side chairs, making it reasonable to state that the base to every straight chair was utilized to varying degrees of favor and success in the production of the upholstered chairs. Yet so far unknown to soudemos, the elaborately carved-stretcher cane-seated chair of the Stuarts certainly had its counterpart in the upholstered specimen in America. Following this were constructed easy chairs having the foundation of the banister back or framed back chairs of the William and Mary era when the prominently turned legs, stretchers and under framing with modified bulbs or Spanish feet were in demand. The advent of the Queen Anne and Georgian fashions brought the "Dutch," pad, web, ball-and-claw, Marlborough, plain, molded, spade, inlaid and turned feet into successive waves of popular appeal.

Looking back through the records there is listed in an inventory at New York City in 1708, "An easy chair lined with red," valued at two pounds ten shillings; and in the estate accounting of John Rumford, mariner of Boston, four years later there was "In the next chamber to the great chamber an Easy Chair" worth one pound. Perhaps the first specifically referred to in Philadelphia was in 1720 when "an easie chair" was entered as costing seven pounds ten shillings. In 1732, "Job Adams, Upholder, lately arriv'd from London, living in Front-street near the Crooked-Billet" made, among other articles, "Easy Chairs," while Plunket Fleeson an "Upholsterer, lately from London and Dublin" in 1750 opened his shop "at the Sign of the Easy Chair." "Mrs. Washington's Old Room" at Mount Vernon was furnished with one of these easy chairs, and everywhere in America throughout the eighteenth century they formed a part of the more complete bedroom and

Fig. 8. From the Reisinger collection

BENJAMIN RANDOLPH "SAMPLE" CHAIR, WHICH RECENTLY SOLD FOR $33,000

Fig. 9. Courtesy Mrs. Charles Hallam Keep

NEW ENGLAND, EARLY XVIII CENTURY. BELOW, INLAID LEG TYPE

Fig. 10. Courtesy Mr. Luke Vincent Lockwood

PHILADELPHIA CHIPPENDALE. BELOW, MARLBOROUGH LEG

were never considered suitable appointments to the formal rooms, for an examination of numerous old manuscript papers reveals the indisputable fact that their place was always in the second story. Contrary to universal opinion and needless to say the conception that nearly all collectors would like to believe, the newly christened "wing chair" has only in the last fifty or seventy-five years been given a place in the drawing room or parlor. The (*Continued on page 71*)

Fig. 11. Courtesy Mr. Harry G. Haskell

Fig. 12. Courtesy Mr. Harry G. Haskell

SPANISH-AMERICAN SILVER IN NEW MEXICO

BY EDWARD WENHAM

THE BEST WORK OF XVII, XVIII AND XIX CENTURY SILVERSMITHS IN SPAIN'S NORTH AMERICAN COLONIES IS WELL REPRESENTED IN A HITHERTO UNPUBLISHED COLLECTION AT ALBUQUERQUE, NEW MEXICO

SPANISH colonial silver is remarkably free from ornamentation, considering that the styles of Old Spain were invariably more or less heavily embossed and chased. Yet before dealing with the examples of Spanish-American silver assembled by a well-known family in Albuquerque, New Mexico, it were well to touch briefly upon the early Iberian designs. Throughout the sixteenth, seventeenth and eighteenth centuries, the work of Old Spain displays a tendency to varying and often profuse ornamentation. In contradistinction, the Spanish-American silver in the present collection is, with very few exceptions, entirely devoid of decoration. The various articles would seem to indicate that little or no effort was made to introduce any superficial ornament, the refining of the outlines, as a rule, being restricted to ribbings, mouldings and flutings. Nor is it impossible to overlook a certain association with some of the silver designs made by the craftsmen of New England, Pennsylvania and New York during the eighteenth century, of which more anon.

H. 10½"

HELMET-SHAPED EWER ENGRAVED WITH FLORAL MOTIFS

This consistent plainness might best be attributed to the immatureness of the craftsmen and the rough usage that the articles would be exposed to, because, as a general rule, the actual metal is alloyed and resistant enough for embellishment. Further, in view of the military character of the early Spanish governors and their followers, we may assume that their silver was frequently transported from one location to another. This would obviously necessitate the pieces being both plain and strongly constructed, as is substantiated by the unusually thick silver used for all the pieces in this collection, and in most others that have been examined. Drinking mugs are exceptionally heavy, as might be expected, since doubtless they were subject to rough usage in moments of exuberation and, when empty, were lustily banged on the table to attract the attendants. The same free use of metal, however, is apparent with dinner ware and other objects such as candlesticks, *mate* cups, *escudillas* (porringers) and the massive shaving and washing bowls and ewers.

All mouldings and other such simple refinements are, without exception, integrally part of the actual objects. Again, other than those which are cast, all articles were "raised"; that is, the shape was produced from the sheet metal by hammering and planishing; planishing being the further hammering of the completed "raised" shape with a flat-faced hammer to remove evidence of the small "spots," caused by the innumerable blows of the "raising."

Large platters and dishes often reveal both skill and ingenuity in hammering the shapes so that the edges remained somewhat thicker. The intention was to allow for the mouldings, later formed by means of a blunt tool filed to the desired shape. Heavy handles are found with the larger circular platters, all of which obtain their shape from cyma edges. With these, however, the handles are crudely riveted to the platter in a fixed vertical position and more often than not take the baluster form. On the other hand, smaller plates for soup and meat (*soperos y platos de comer*) show a number of variations and these serve to demonstrate the stages of technical development. In some instances, there is no attempt to shape the edges, the form being circular and the rim deeply concaved, but without

Diam. 16"

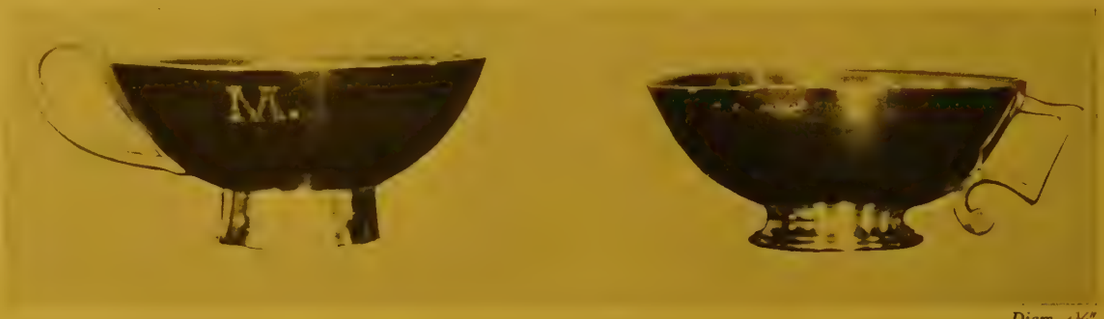
BASIN WITH SIXTEEN OGEE SIDES CRUDELY RIBBED FROM THE INSIDE

Diam. 4⅛"

MODERN TRIPOD BOWL; OLD HAMMERED CUP WITH HANDLE ADDED LATER

any molding. Others will take the cyma curve outline with short ribs extending partly through the rim, but the edges, here again, are sheared and quite plain; or the silver will be turned under to thicken the edge, some of the latter being incised to give a semblance of molding. But all the plates, dishes and other table ware, obviously made by the advanced workmen, have the heavier type of moldings.

There is ample evidence that despite the thick metal employed with all early Spanish-American silver, the workmen consistently sought to add strength to the sides of larger articles by means of ribbing, cleverly introduced to some in a simple decorative manner by means of wide lobes, others displaying an observable immaturity with this very feature. A large hand-basin (page 31) shows an ogee outline perfectly proportioned, but ribs roughly tooled from inside. At the same time, there is a noticeable skill in the manner in which these ribs rise from the plain band foot and terminate at the molded rim, which is hammered into sixteen straight sections. The ewers accompanying these massive basins, as a rule, follow the early helmet shape, the one illustrated here (page 31) displaying this influence combined with the undulating pyriform doubtless borrowed from the English styles of the early eighteenth century. This ewer is



Diam. 4½"

SHALLOW HEMISPHERICAL RAISED CUPS FOLLOWING THE STYLE OF ORIENTAL TEA BOWLS

one of the few pieces of Spanish-American silver exhibiting any advanced engraved or chased decoration, (always excepting the large crucifixes and ecclesiastical candlesticks).

Reference has been made to the association of early Spanish-American silver to some of the designs adopted by the Colonial craftsmen of New England, Philadelphia and New York. Several suggestions may be advanced as to how Spanish influence found its way to and expressed itself in the silver of the British Colonies. That it was brought North from the Spanish possessions on this continent is doubtful. Rather, it came with the early Dutch settlers; for it must be borne in mind that during the height of her power, Spain imported many craftsmen from those European countries that were within her dominion and a large number of these men came from the Netherlands. Then, too, the same traditions that had been earlier introduced to the Iberian Peninsula from Holland appear in English silver of the late seventeenth century, becoming dominant with the arrival of William, the Dutch king. It is therefore axiomatic that the same basic forms found with the Spanish-American silver came to our own country through two different sources, namely, the Dutch and English settlers.

It is not implied that there is a generally obvious likeness between Spanish-American and North American Colonial silver; but a comparison of certain similar objects will establish its existence, especially with the early drinking vessels. And for our purpose in this respect, we can do no better than to select from the twenty or more mugs included in this New Mexico collection. In passing, it should be noted that close examination of these pieces disclosed that almost all of them were formerly beakers—in other words the handles had been added at a later date. This conclusion, when arrived at, is allowed by the crude forms of the handles and the manner in which many are joined to the cups; being further supported by the fact that, with few exceptions, the shapes follow those of the ancient drinking horns.

Three cups of the type familiar in our modern china breakfast and tea cups are of interest. Two have shallow hemispherical bowls, the other being

. HORN-SHAPE MUGS. AT RIGHT, A RARE EXAMPLE OF THE SNAKE HANDLE

straight sided, tapering to a low concave stem, and each of them is slightly over 4 inches in diameter at the rim and made of remarkably heavy silver; but, despite the thickness of the metal, the bowls were raised by hammering up the shapes. The plainly wrought handles were added some time after the bowls were made, because they are manifestly inspired by the Oriental small tea-bowls or cups. These bowls were reproduced in silver by the European craftsmen from the original porcelain pieces imported from China and as the Eastern examples were never fitted with handles, it is plain that handles on these Spanish-American examples are seldom, if ever, contemporary with the bowls.

H. 14"

PEAR-SHAPE STEMS SHOWING ENGLISH INFLUENCE

Later work of the Latin-American countries, dating from the eighteenth century, clearly evinces the influence derived from the English styles. Candlesticks develop the plain inverted pyriform stem on a simple spreading molded foot, others taking the columnar style popular during the Neo-Classic vogue in England. There are numerous other earlier candlesticks in the Spanish-Americas and in California and the Southwest of the United States, but these are considerably taller and more elaborate, generally of the pricket type, intended originally for use in churches.

All the table candlesticks in the present collection are cast in heavy silver. One pair, following the English pear-shaped stem, is 14 inches high and, unlike the European, is not filled with any composition. Others take the fluted column shaft supported on a high and similarly fluted rectangular plinth and a spreading molded base. Candlesticks of this style were popular in Spain, but like those here were rarely more than 10 inches tall.

There is no lack of evidence that many of the native Indians became adept silversmiths very soon after the arrival of the Spaniards. These early pieces demonstrate that the Indians were especially skilled in their use of the hammer when "raising" shapes from the sheet metal. Diaz del Castillo, the early seventeenth century writer, in his *Conquista de Nueva Espagna*, remarks that the Indians, following the styles of Castille, "became particularly proficient as hammerers."

But the domestic silver of this collection, and numerous other pieces seen, is of the plain type offering less difficulty than the ornamental surfaces found in Old Spain. And as we have pointed out, while the hammer-work and shaping is generally excellent, there is frequently a poorly defined conception of handles, ribbing, and applied feet. The marks on Spanish-American silver form a subject deserving special consideration and will be treated by this author in the future.

H. 9" H. 5¼" H. 7½"

THREE FLUTED COLUMNAR CANDLESTICKS AND ONE OF THE PLAIN COLUMN TYPE. THESE FOLLOW A DESIGN POPULAR IN SPAIN

Furniture

THE HUNTINGTON COLLECTION OF CHIPPENDALE

PRIOR to the publication of Chippendale's *Director*, the Dutch influence, introduced with the coming of William III, predominated; manifesting itself in the stolid outlines and the decided sturdiness in the construction which showed little signs of passing until the reign of George I. There then appears the development of the finer forms which were later carried to the delicacy marking the Chippendale styles, of which examples are illustrated here from the great Huntington Collection in California.

Chippendale's chairs can be divided into two groups: those with the solid square legs and stretcher rails with which he shows less ambitious pierced back splats (or "splads" as it was originally); and those with the cabriole legs in front with square or turned splayed legs at the back. With the latter group, the Gothic, French and Chinese influences are pronounced and if present with some of his more robust chairs, they seldom, in his designs, attain the same elaborate carved forms. Nonetheless, those having the square legs and stretchers were made with intricate pierced splats.

Carved ornamentation of the type generally found with the cabriole leg seats is presented here by an armchair and one with the fiddle-head terminal feet. Both have the turned and splayed back legs similar to those found with William and Mary and Queen Anne chairs. The elbows of the armchair, which is one of a pair, have the lion head terminals and lion masks carved on the cabriole, ornaments frequently found at the beginning of the Georgian period. On the other hand, the side chair develops the French Rococo motifs freely adapted by Chippendale to so many of his more elaborate designs. The entire splat is formed with C-scrolls, a like influence being traceable in the incurve of the stiles which are carved with running foliation and rosettes centered upon the shell at the crest.

PAIR OF TRIPOD CANDLESTANDS, 1750-65

Other seats in this collection include many stools, one of which is shown here. Generally, as here, the legs are quite robust and almost always there is some variant of the claw and ball foot. The pronounced curve of the cabriole here runs on in an unbroken line to form an apron under each side of the frame. The terminal foot displays a distinct dragon-like claw, and knuckles holding an almost complete sphere.

COMMODE INSPIRED BY THE RENAISSANCE WITH BOLD APPLIED PILASTERS

The commode (on this page) exhibits what might be termed Chippendale's "architectu-

ral" style and his acceptance of the Renaissance influence. All the carved details are unusually bold, tending to give an appearance of massiveness. The pilasters at either angle of the polygonal shaped carcase are quite prominent and while the carved lion masks are well proportioned, the paw and ball feet would seem to be unduly large. A commode showing similar influences and a like use of pilasters, in the collection of Mr. Jules S. Bache, is unquestionably of finer design and displays undoubtedly a more advanced technique than the present example. Our commode evinces a noticeable disproportion in such details as the pendant husks applied to the pilasters and the large foliated ornament, adapted from the anthemion, on the panel in the recess. In the main, we should be inclined to regard it as having been made in one of the provincial centers by a cabinetmaker of ability in construction, but one lacking any very largely developed sense of proportionate ornament.

THE CURVE OF THE CABRIOLE LEGS CONTINUES INTO THE APRON

Classic motifs were employed with furniture of the Chippendale period more freely than is generally supposed. Egg and tongue and other moldings, the Greek fret meander, classic foliage, pendant husks and the like are often found with larger pieces. An example in the present collection are the two candlestands which have an adaptation of the Greek fret around the platform, supported by classic leaves with pendant husks at the corners of the shafts, supported on four scroll feet.

The setting of the Huntington Collection, in the great Georgian house in the San Marino Valley left by the late Henry E. Huntington to the State of California, is entirely appropriate to furniture of the English eighteenth century. The furniture in its turn forms a perfect setting for the celebrated collection of paintings of the English portrait school, including Lawrence's *Pinkie* and Gainsborough's *Blue Boy*, which formed the subject of a fairly exhaustive and profusely illustrated article by Professor Joseph Pijoan in *International Studio* for December, 1928.—E. W.

THE C-SCROLLS AND FIDDLE-HEAD FEET ARE ROCOCO MOTIFS

LION HEAD ELBOW TERMINALS AND A MILDLY GOTHIC SPLAT

Photographs courtesy of the Museum of Fine Arts, Boston

"DEGAS' FATHER LISTENING TO PAGANS ACCOMPANYING HIMSELF ON THE GUITAR," BY DEGAS, LENT BY MR. JOHN T. SPAULDING, WITH OTHER PAINTINGS FROM HIS COLLECTION, TO THE BOSTON MUSEUM FOR EXHIBITION THROUGH THE SUMMER

"WOMEN AND A WHITE HORSE," BY GAUGUIN, AND "STILL-LIFE," BY CEZANNE, LENT FOR A SUMMER EXHIBITION AT THE BOSTON MUSEUM BY MR. JOHN T. SPAULDING

THE HALO TECHNIC OF THE ITALIAN PRIMITIVES

BY CURT H. WEIGELT

A STUDY OF THE DEVELOPMENT OF GOLD GROUND TREATMENT TO ITS HIGHEST DEVELOPMENT IN DUCCIO'S "MAESTA" AS AN AID TO CLASSIFICATION BY DATE, SCHOOL, AND PARTICULAR STUDIO

CONNOISSEURSHIP is a gift which cannot be acquired; the fortunate possessor of it may develop his aptitude with experience; but it cannot be learned like a language. It may even be lost, if the clarity of the inner eye becomes clouded, if, that is, the rapidity of the imaginative activity slackens, and the capacity for instantaneous combinations of mental images and the evocation of past recollections diminishes. Also, the mere effort of confirming an opinion by reviewing memories and experiences is apt to produce the same result.

The factual criticism of art, however, is by its very nature an entirely different matter. It proceeds systematically and assembles a body of specific characteristics, relating both to form and content, which cover all the individual expressions of artistic creation. It offers the critic known standards by which to test his subject, and a positive ground for judgment, which can be corroborated by established knowledge. To be sure, a work of art is not a mathematical problem susceptible of conclusive proof; it has its irrational side, which critical analysis alone will not suffice to probe. The factual critic must have something of the connoisseur in his make-up. The connoisseur, on the other hand, need not be a scholar; but the painstaking groundwork of scholarly criticism serves to limit the irrational in art and to establish characteristics which everyone can recognize and employ.

Fig. 1. Musée des Arts décoratifs, Paris

HEAD OF ST. JACOB BY THE MAGDALEN MASTER; DUGENTO FLORENTINE

These objective characteristics can be deduced from the technic, the content, the form, the material of a given work of art—both from its internal and external attributes, in short. In the case of mediæval art, in particular, where we have a definite and permanent tradition of technic, form, and content, to guide us, it is not difficult to discover and define such characteristics. For, though the mediæval artist is no less creative than the artist of later centuries—no one certainly would maintain that Giotto is less creative than Titian—his technical and artistic means of expression are more limited and the standard of representative value is much lower. In other words, the mediæval artist is primarily a craftsman, working with colleagues, assistants, and students, producing his colors in his studio, preparing the wooden panels of his pictures and even their frames.

Since the studio is not merely a workshop but a school, the master does not execute everything with his own hand: he leaves the less important parts of a picture to his assistants—the preparation of the panel, the frame, the gilding, sometimes even the ground painting or the minor figures in a composition. The greater his reputation, the greater the activity and the participation of the studio; though the master, of course, signs every picture himself. It is hardly possible to speak of "original" work, in our sense of the word, in connection with mediæval painting; the strength of its tradition lies in the development of the workshop. Criticism must reckon with this fact and in seeking objective criteria it is bound to lay stress on the technical questions for which the workshop is largely responsible. And only when these are established can it proceed to broaden its investigation and distinguish the master's own work from the output of his workshop.

Curiously enough, it is only in recent years that proper attention has been paid to the various ways in which certain masters and their studios decorated the gold ground of their panels. Twenty years ago I advocated the importance of this point, and now the young American art-historians have begun to employ it as a critical measure. In the beginning, the halos alone were filled with ornament in order to make them stand out from the flat gold of the background. But at an early period the gold ground, especially in very large

altar-pieces, was also decorated; in such pictures the regularity of the composition afforded ample opportunity to detach the halos from the background by the isolating force of their circularity. The variety of technic in the treatment of the gold ground and the diversity of ornamental motives employed offer an "objective" standard which is very useful in supporting and completing the evidence of other such criteria.

The technics may be readily distinguished, and in the individual studios we find a distinct method steadily adhered to, developed, and refined, a method which in the thirteenth and the first two decades of the fourteenth centuries is one of pure handicraft. For the mediæval artist the gold ground technic was a part of his artistic training, and already in the Dugento we find evidences of creative originality. It is no accident that of all the Primitive Italian schools, the Sienese, so highly gifted and so delicately sensitive in its decorative and ornamental feeling, should have produced the most valuable work in this field.

The possibilities of decorating a flat gold ground, without the use of color, are not many. All things considered, we may say that there are but two methods, if we omit plastic decoration, i.e., gilded stucco work. The simpler consists of punching little holes into the gold ground and creating an ornamentation of lines and surfaces by juxtaposing these points. The more difficult, which requires a very sure hand, consists of impressing lines on the ground with a polished

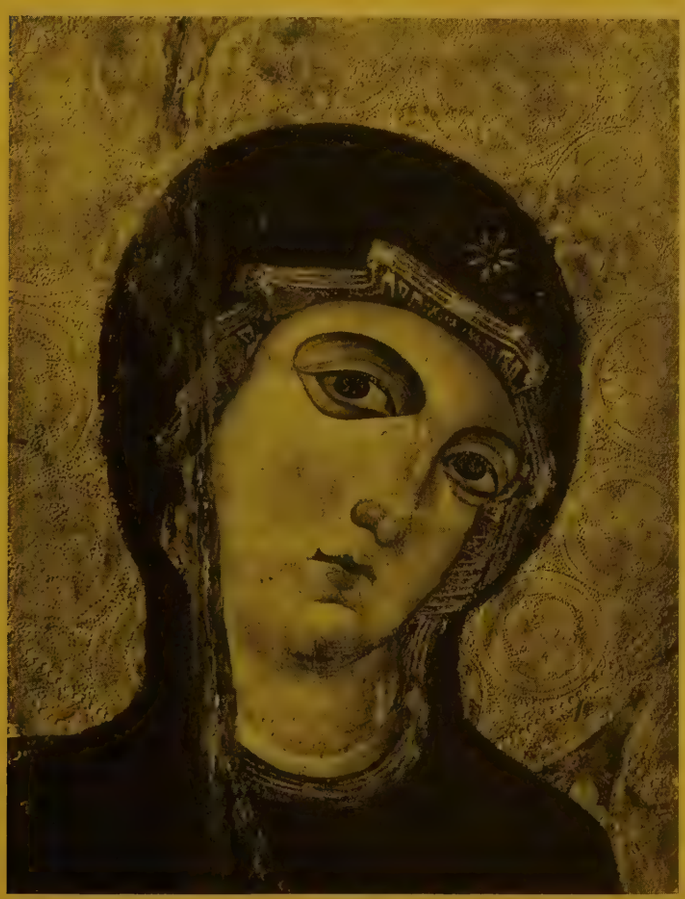


Fig. 2. Museo Civico, Pisa

TYPICAL PISAN PUNCHED GOLD GROUND, 1280-90

steel point; this is essentially a process of engraving. Where a portion of the surface is to be decorated, it is hatched with intersecting lines, producing a roughening of the surface, against which the ornaments, consisting of smooth spaces surrounded by lines, tell by contrast. This method is practically the same as engraving; instead of drawing with pen or pencil the artist uses a steel point. Both methods, of course, permit of rich variations, and the diversity of

Fig. 3. Fogg Museum, Cambridge, Mass.

BY A PISAN-TUSCAN MASTER OF THE LATE THIRTEENTH CENTURY

ornaments used—they may be either geometrical or vegetal —heighten their effectiveness. The two methods may also be mingled, and incised ornaments set side by side with punched grounds; but this mixture is rare in the Dugento; it becomes frequent about the middle of the Trecento.

The method of linear engraving emerges first in the pictures of Giunta Pisano; it then appears in Siena about the middle of the thirteenth century, and it is brought to its highest perfection by Duccio. In Florence and Pisa the point-technic is favored up to the time of Cimabue, after which it is supplanted by Sienese linear engraving. With the increase of art production pure handicraft diminishes. The workshops of the gold- and silversmiths execute metal patterns of various models: circles, stars, flower-forms, rosettes, leaves, branches, and even architectural forms, such as small arcades of pointed arches. These patterns are then nailed onto the ground with a light wooden hammer. This expedites the work but it also makes it more mechanical. From 1320 on, pure line engraving begins to disappear, and one can trace the transition in the work of Simone Martini and the Lorenzetti. They begin with linear engraving and end with patterns.

As we are no longer satisfied today with photographs of a picture as a whole, but require its parts to study the details, it is possible to study even in reproduction the working of a gold ground. The splendid Madonna of San Martino in Pisa (Museo Civico) one of the most significant examples of Italian panel-painting of the thirteenth century (Fig. 2) is an excellent specimen of the primitive technic of

punching, which brings out the ornamental figure without recourse to linear engraving. We can see clearly that the circles in which the four-sided figure is inscribed have been laid out with the compass. Along the edge of the halo star-shaped patterns were used, which means that the picture must be dated late in the thirteenth century, a supposition which the stylistic and historical features confirm; the period is between 1280 and 1290. In its halo technic and stylistic features the beautiful *Madonna* in half-figure in the Fogg Museum is probably of a somewhat later period, though not purely Pisan in manner (Fig. 3). The halo technic of both these pictures, though by no means careful, has something free and alive, whereas in the panels from the workshop of the Magdalen Master (Fig. 1) it is pedantic and hard. This anonymous painter, whose activity was very extensive, typifies the Tusco-Florentine incised painting of the second half of the thirteenth century with all its hardness of manner, a method which continued to flourish even at a time when Duccio and Cimabue had given proof of a new art. The Magdalen Master must have been somewhat younger than Cimabue, and apparently he worked as long as he did. Neither in method nor in ornamentation is the Pisan and Florentine halo technic varied or artistically important. The Magdalen Master contents himself with very small models which he repeats sometimes in the same picture, as does Cimabue, in whose studio we find a constant use of a rosette-like ornament (Fig. 4). The halo of the angel head is executed in punched technic and contains as a regularly recurring ornament the rosette of which we have made mention. As the Trinità *Madonna* of Cimabue was a very large and imposing picture, the painter paid particular attention to the decoration of the halo, and it is noticeable that in several halos in this picture he has employed Sienese motives and technic. The halo decoration of the Florentine and Pisan schools bears out the general impression of this art—that it is meager in decorative and ornamental interest. It tends to large effects, not decorative details.

Not so in Siena, however. Here the love of the decorative, the feeling for ornament, the delight in subtle pictorial details, inborn in the native stock, is strengthened by the fact that Sienese painters of the thirteenth century were rarely required to execute fresco work. Sienese painting began with panel painting and only in the next century did it attack great cycles of fresco work. At an early period, therefore, the Sienese had a feeling for the swing and flow of line, and it is readily understandable that they should have employed linear engraving for the filling of their halos. In the filling of the halo the angel head from the Rucellai *Madonna* (Fig. 5) shows a technic and style suggestive of the school of Guido da Siena: the blunt punching is employed with considerable richness of effect, and the little rosettes are not patterns but have been punched out. For the difficult question of the authorship of the Rucellai *Madonna* the halo technic offers some points of particular importance; thanks to it we know that the picture can only be by a Sienese hand. While the halos are partly in the technic of Guido da Siena, the greater portion are in Duccio's own style. In various passages Florentine technic has also been used, presumably because Duccio, who painted the picture in Florence, employed an assistant of Florentine training.

Fig. 4. Uffizi, Florence

RECURRING ROSETTES IN THE PUNCHED TECHNIC OF CIMABUE

Fig. 5. S. Maria Novella, Florence

SIENESE TYPE OF HALO IN THE RUCELLAI "MADONNA"

Fig. 6. Opera del Duomo, Siena

ONE OF THE NUMEROUS INDIVIDUAL LINEAR ENGRAVED HALOS FROM DUCCIO'S "MAESTA" (1308-11) THE CLIMAX OF GOLD GROUND DECORATION; DUCCIO GAVE UP THE PUNCHED TECHNIC IN HIS LATER PERIOD

Later Duccio gave up altogether the punching technic and used only linear engraving in his halos; as an example, we may cite the beautiful angel in his masterpiece, the *Maestà* (1308-1311) (Fig. 6). The numerous halos of the *Maestà*, each of which has a different ornamental filling and each of which is more beautiful and freer in the invention of its line than the other, represent the high point of this technic of decorating the gold ground, which Italian painting has so richly developed. Duccio's immediate pupils adhered to linear engraving for a long time, and the appearance of this technic in Sienese pictures of the first decades of the fourteenth century is an indication that the painter in question is not far removed from Duccio himself.

The foregoing observations are merely in the nature of an indication. It would be interesting to trace the radiation of Sienese technic to Florence, Umbria, and the Marches, and it would be valuable to study seriously and systematically the development of the halo technic and the ornaments employed in it. The results would be highly informative and would throw light on many of the tangled questions of primitive painting. Familiarity with the halo technic is also a good method of detecting forgeries. As I have been telling tales out of school, our friends the forgers will have to learn some new tricks. But they may be sure that, even if they replace their at present impossible halos with stylistically correct ones, we shall not be taken in. Though many of their fabrications succeed, they do so only for a time. It is impossible to imitate what is really original; and the harder the forgers try, the more easily we shall detect them, even though the old saying remain true, that to err is human. That the greatest connoisseurs are capable of making mistakes has only too often been proved, but the fact that these mistakes have been recognized is in itself encouraging. They help to clarify a perplexing field and build a surer knowledge.

FIG. 1. SILVER-GILT PECTORAL HARNESS MADE OR INFLUENCED BY TUSCAN GOLDSMITHS LATER THAN THE SADDLE

THE SADDLE OF THE VICEROY OF SICILY

BY MARIA ACCASCINA

BY a strange chance, the magnificent saddle which adorned the horse of Don Juan Fernàndez y Pacheco, Marquis of Villena, Duke of Scalona, and Viceroy of Sicily, has been so well preserved as to have survived the erosion of the Ages; it is now published for the first time as one of the most important treasures of the Museum of Palermo.

In 1608 a vessel named the *Bellina* sailed from Sicily for Spain, freighted with gifts which the Viceroy of Sicily and the Marquis of Geraci were sending to their master, Philip III of Spain. The treasure ship was captured by pirates, and the Viceroy's son, who was on board, was made prisoner. An enormous sum was demanded in ransom and the unhappy father, declining the offer of the Sicilian Parliament, chose instead to pawn his personal treasures to meet it; among the objects thus pledged was the saddle. For several hundred years it remained in the Communal Palace of Palermo, whence it passed to the Royal Palace of Ferdinand II in Naples; thence, thanks to the liberality of King Victor Emanuel II, it was transferred back to Palermo.

Though the large Oriental pearls which decorated the velvet and many small enamelled plaques have disappeared, the saddle has lost none of its sumptuous splendor and extraordinary richness. Expert saddlers, the most skilled needlemen, and perfect goldsmiths and enamellers have pooled their talents to produce this masterpiece of decorative art. Every detail has been carried out with a perfection impossible to surpass, and the color of the velvet, the vivacity of the enamelling, the splendor of the gold, and the limpidity of the pearls, lend this saddle a beauty of coloring that is fascinating and superb.

The cover (Fig. 2) is in crimson velvet embroidered with gold. The embroidery is treated with quilting to give it a high relief and follows a pattern essentially Arabic in feeling. The texture of the embroidery is variable: it is worked out now in metallic gold thread, now in little gold ropings, so as to vary the surface incessantly, and the result is a gold sheen now lucid and brilliant, now opaque and mottled with metallic chiaroscuro. Here and there the embroidery is interrupted by groups of tiny pearls and, more frequently, by small enamelled plaques. On these golden scales, in the most limpid tones of red and green enamel, are birds, worked out in a graceful variety of attitudes. The plaques are extremely small and the goldsmith shows the practised hand of a miniaturist in the swift, sure, elegant designs, as well as the sensibility of a perfect enamellist in the gradations of his color. The same refined skill may be seen in the enamels that adorn the spurs, the tail-piece, and the head-piece, all in silver-gilt. To preserve the elasticity necessary in some of these pieces, the little silver-gilt scales with their enamel ornaments have been riveted on leather strips, thus leaving their freedom of movement unimpeded. It is in this manner that the spurs (Fig. 3) and the entire head-piece (Fig. 4) have been treated, while the tail-harness is fashioned of leather richly embroidered with gold and studded with enamelled plates (Fig. 1).

In the stirrups (Fig. 5), which are a veritable miracle of decorative art, the base is executed in openwork with linear schemes in the manner of Arabic linear inlays, while the sides are completely overwrought with enamels executed with great skill and a really exceptional sense of elegance.

National Museum of Palermo

FIG. 2. XV CENTURY HISPANO-MAURESQUE SADDLE EMBROIDERED WITH PEARLS

The technic used in this ornamentation is that very old method which the French call *cloisonné*. Its origin is still uncertain but it is certainly very old, and equally certainly it was imported from the Orient and variously adapted in the West to form a design prevailingly figurative in some regions and in others linear and geometric. In these enamels we can

see how the *cloisonné* technic profited by another method characteristic of the Mesopotamian countries, whence it spread through all the realms of Islam; this is the technic of incision on copper, which filled all the marts of antiquity with countless works—basins, arms, platters, candlesticks—decorated with highly subtle ornaments now figurative and now zoomorphic or vegetal—a decoration which is essentially flat, monotonous, and fatiguing. This technic developed variety, when gold and silver were introduced into the decorative pattern. But it is only when the goldsmiths, profiting by their ripe experience of cutting metal with an elegance and a skill of design so great that they seem to be modelling in wax, introduced an enamel paste, brilliant and limpid with strong, gay colors, on the ground, that we find such veritable miracles of their art as in the details of this saddle of the unfortunate Viceroy of Sicily.

FIGS. 3 AND 4. ONE SPUR AND PART OF THE BRIDLE, SHOWING SILVER-GILT PLAQUES SLIPPED OVER LEATHER STRIPS

In all these pieces the decoration is of an Hispano-Mauresque character, and it is safe to assume that they are the product of a Spanish work-shop, whereas the plaque of silver-gilt which forms the pectoral harness strongly suggests Italian goldsmith work, and even that of Cellini and his school (Fig. 1). Here we have an entirely different technic and an alien feeling for decoration. The plaque is wrought with fantastic male and female forms, interrupted by leonine masks, bowls of fruit, and garlands. In the center is an elliptical plaque bearing in emphatic relief a man's face in profile, modeled with so realistic an accent as to suggest a mature sculptor's hand. The decorative elements are such as we find in Cellini, and the scheme is undoubtedly derived from the traditions of Tuscan goldsmith work. This variety of workmanship makes it probable that, while the saddle was executed in a Spanish-Moorish shop in the fifteenth or the beginning of the sixteenth century, the pectoral was of later date, executed no doubt when the influence of the Tuscan Renaissance had made itself felt in the work of the Spanish *plateroi*. Or else this piece may have been executed in Sicily by workers familiar with the methods and stylistic developments of the central Italian mainland.

This marvelous object must unquestionably be considered one of the masterpieces of Hispano-Mauresque goldsmith work and embroidery. At the same time it is highly important in the study of Sicilian decorative arts, since such were the examples which fostered Spanish taste in the Sicilian Renaissance, an influence which we meet in many works and which favored in particular the precocious baroque tendencies of Sicilian decorative art. This art, up to the first thirty years of the sixteenth century, had remained faithful to Gothic forms, but when the change came, Sicily swept rapidly through the Renaissance into the full tide of the baroque. (*Translated by* RALPH ROEDER.)

FIG. 5. TWO VIEWS OF ONE OF THE VICEROY'S STIRRUPS OVERWROUGHT WITH CLOISONNE ENAMELS IN BRILLIANT SHADES, AND A DETAIL SHOWING THE BASE EXECUTED IN OPENWORK FOLLOWING THE STYLE OF ARABIC LINEAR DESIGNS

A XVI CENTURY FLORENTINE PORTRAIT OF A LADY

BY ARTHUR McCOMB

A HALF-LENGTH PORTRAIT IN THE WALKER COLLECTION AT MINNEAPOLIS ATTRIBUTED TO A PAINTER CLOSE TO BRONZINO AND BETTER THAN ANY OF HIS KNOWN PUPILS

THE picture here published for the first time has been recently cleaned and, as it were, brought to life through a judicious restoration by Mr. Fulton Leser. It forms part of the Walker Collection in Minneapolis.

The canvas (transferred a long time ago from the original panel) measures twenty-six by thirty-two inches. The lady whom the artist has portrayed is seen half-length, turned three-quarters left, against a green curtain. She is dressed in a dark gray bodice, of which the sleeves are slashed at the shoulder, and a skirt of slightly lighter gray. A square-cut lace guimpe and collar are attached to the bodice. She wears a pearl necklace, a pearl headdress and a pear-shaped pearl earring in a gold setting in her left ear (the right ear is not visible). On the little finger of her slender left hand, which is partly cut off by the picture frame, she wears a topaz ring in a gold setting. She has auburn hair, brown eyes and a rose complexion with violet tones. The paint on her left cheek and temple is slightly abraded.

FLORENTINE "PORTRAIT OF LADY," PAINTED ABOUT 1570, IN THE WALKER COLLECTION

This dignified and aristocratic portrait is obviously Florentine of the sixteenth century and a product of the immediate milieu of Bronzino. Though not in my opinion by the master himself, it is far superior in quality to the work of the known pupils and to that of such followers as the painter of the *Eleonora da Toledo* in the Wallace Collection or the *Eleonora* in the magazine of the Uffizi.

Bronzino, who is really the last Renaissance artist of Florence, died in 1572, and as the costume of the lady here shown is one which frequently appears in portraits which we must attribute to immediate followers and imitators of the master's last manner, we may ascribe it either to the late 'sixties or to the 'seventies.

Bronzino was what Vasari would have called a "*uomo di disegno*"—a "man of drawing"—and in this a typical Florentine. He does not seduce us by his color, which is cool—indeed, at times, cold. But his drawing in the academic sense is impeccable. He also had—and this portrait by a close follower repeats the trait—a sense of the social position of his sitters. They are always contained and aloof, and depicted in the soberest spirit. This grows on him with age and is even more apparent after about 1540, when the influence of his more original and mannered master, Pontormo, ceases.

It is interesting to note that a ring identical with that worn by our "Lady" appears in a portrait recently at the Reinhardt Galleries and the same pear-shaped earring in a gold setting is worn by the so-called "Bianca Capello" in the Gallery at Lucca which may well be by the hand responsible for the Walker portrait. The subject of the Lucca portrait is, however, far less attractive than ours, and incidentally is not the famous love of Francis I. Indeed Bronzinesque attributions, either as to artist or sitter, are hard to make conscientiously. I know only six indisputable Bronzinos in America: The *Youth* of the Havemeyer Collection and the *Cosimo I in Armor*, both in the Metropolitan Museum, the *Lady* in the Gardiner Collection, Mr. Widener's *Lady with Her Little Son*, the *Francesco I* at Duveen Brothers', and the ex-Naumburg portrait. To these might possibly be added the Frick portrait and the *Eleonora* belonging to Messrs. Agnew.

The Louvre

"CASTEL SANT' ANGELO AND THE BRIDGE ACROSS THE TIBER," AN EARLY ITALIAN WORK OF JOSEPH VERNET (1714-89)

A FAMILY OF ARTISTS—THE THREE VERNETS

BY ARMAND DAYOT

THE artistic career of Joseph, father of Charles and grandfather of Horace Vernet, may be divided into three periods. The first would be his Italian one, which was the real Spring of his art. As a boy just turning twenty, and not yet the creature of official commands he was later to become, he left his native Avignon, with his belongings on his back, bound for Rome, whence in due time he returned with a burden of masterpieces: the *Ponte Rotto*, the *Castel Sant'Angelo*, the *Harbor of Civita Vecchia*, the *Amalfi Road*, etc. These pictures breathe a thoroughly modern sense of life; they excited Corot, who was delighted by the delicate virtuosity and delectable limpidity of the eighteenth century master in his Italian period. In these pictures Joseph Vernet may be said to be, if not an initiator, at least a precursor: his influence on the development of landscape painting from 1830 on is undeniable. Corot, who was to follow in his luminous footsteps and pause, like a pilgrim, a hundred years later, at each of his Italian shrines, had, as I said, the deepest admiration for him: we have several copies of Vernet from his hand.

The immense notoriety of Joseph Vernet is due, however, to his career as a naval and marine painter—a career crowned by flattering favors and official tributes—rather than to these precious pictures of his Italian period, though they are in great demand to-day and are to be found in all the leading galleries of the world. But it is only fair to say that the patronage of the Court, to which he owed the order to paint the ports of France, did much to speed his fame and popularize his name.

The Louvre

"THE BATHERS," PAINTED BY JOSEPH VERNET DURING A SOJOURN AT MARSEILLES

His passion for the sea had its origin in a very dramatic circumstance. Returning from Civita Vecchia to Marseilles, while the vessel was wallowing in a violent tempest, he had himself roped to the mast, the better to enjoy its fearful beauty.

It was during a sojourn in Marseilles

"MERVEILLEUX ET MERVEILLEUSES," LITHOGRAPH BY CARLE VERNET, 1792

that Vernet painted one of his finest marines, *The Storm*, and another remarkable but more tranquil canvas, *The Bathers*, which is certainly one of his very best pictures. The latter was a subject of which he was peculiarly fond, and one in which his qualities as a landscapist and a painter of the human form were happily married.

Who will ever reckon the number of paintings by Joseph Vernet, not to mention all those which have been so disastrously attributed to him and which still figure today under his name in more than one catalogue of private collections and public galleries? At least, in the considerable number of canvases which he signed during his Italian period, he is inimitable; and they suffice for his glory.

Few lives of artists have been so nobly full and so fully happy as that of Joseph Vernet. From its dawn to its decline, it was bathed, as it were, in a radiant light, like the light in which he so often enfolded his pictures. While yet a boy, he left for Italy—that blessed land, that marvelous garden, where the human spirit is stirred at every step by the rarest sensations and lays up a treasure of deathless memories. Then the return to France, where he found orders and Academic and other honors awaiting him. For more than forty years, his was an unbroken triumph, celebrated by a myriad critical tongues, a world-wide triumph, for abroad no less than in France eager amateurs bade for his pictures, and even today they are preciously hoarded in the private collections of England, for which they were purchased by men like Hoare, Foley, Bridgewarten. The names of princes figure among his clients, and the titles of royalty. One item records an order for six pictures, to be delivered within eighteen months, for a price of 40,000 francs: the patron is the Prince of the Asturias, the future Charles IV of Spain. Later, on a visit to Paris, the Grand Duke of Russia, the future Paul I, ordered four pictures, each "six feet long." He was so pleased with the result that, in the following year, he commissioned a *Storm Scene* for 15,000 francs—a tidy sum for the period.

Death itself was gentle to the great artist. In the salon of 1789, at which he showed a dozen of his best pictures loaned by private collectors, he enjoyed a new triumph and, before his eyes closed forever on tributes to his own fame, they beheld as their final vision the glorious future of his son Charles, or Carle, to whom the Academy opened its doors in the very year of his own death.

In 1779 Charles Vernet won the Prix de Rome with an impeccably classical interpretation of the *Parable of the Prodigal Son*. Almost at the same time he offered his illustrious father a magnificent study of a race-horse, his first effort in a *genre* in which he was to become a past-master. Shortly after, he was received by the Academy on the strength of his *Triumph of Paulus Emilius*, a large painting marked by a great deal of movement. This was in 1789, only a few months before the death of his father, who occupied his Academic seat at his reception into the illustrious Society, of which the elder Vernet had been a member for fifty years.

After his father's death, Charles abandoned the *genre* which had so rapidly brought him official recognition, and in the course of his long career he returned but rarely to the domain of retrospective history, preferring to devote his fertile talents to the delineation of the life of his day. Instead of seeking inspiration in Homeric lays and the Histories of Xenophon, he sought it in the military bulletins which, day by day, for over twenty years, reported the exploits of the

Collection of the Author

LIVELY PAINTING OF A MAMELUKE AND HIS MOUNT BY CARLE VERNET

armies of the Republic and the Empire. And though his talent showed less originality and vivacity in this *genre* than in the portrayal of the frivolous manners of his day, he opened a new path for the painters of battle-pieces.

In horse painting he excelled: his inclination for this field existed long before his Academic triumphs and was brilliantly manifested immediately after his return from Rome. The cause of this precocious vocation is no doubt to be found in the fact that our painter, himself a perfect horseman, was frequently in the company of the *grands seigneurs* of his period, almost all of whom were lovers of fine horseflesh and owners of hunting-stables. Contemporary writers agree in numbering him among the most accomplished horsemen of his day.

The output of Charles, or, as he is usually known, Carle Vernet, may be divided into four categories: paintings; pencil drawings; water-colors and sepias; and lithographs. The last group is the most important. We have counted some six hundred examples in the Print Collections of the Bibliothèque Nationale, and the collection is far from complete.

After tracing the career of Carle Vernet (so far as the narrow limits of this sketch will permit) through the many evolutions of his art and the windings of his laborious life, we are forced to admit that he was in truth no great painter. His indeed is not the divine art of producing powerful effects by a harmonious combination of colors; he is far inferior, in this respect, to his father, the admirable painter of the banks of the Tiber and the views of Tivoli and Albano. He labored under no illusions as to the merits of his brush, and he infinitely—and rightly—preferred his delicate and luminous aquarelles on such themes as *The Little Trades of the Town*, the *Fashions of the Day*, and *The English in Paris*, to his large-scale compositions, even to the *Morning of Austerlitz*, his best military picture, and the *Hunt in the Woods of Meudon*, his only canvas to hang in the Louvre (it dates from 1827). Here as in other military pictures Carle Vernet evolves the style of his composition from his sense of design, the elegance of his silhouettes and the picturesqueness of the accessories; but what lofty disdain for the truth of local color and the harmony of the whole! We should add that he was admirably prolific and lively, and that his work, filled as it is with the most brilliant qualities of his race, offers, in a wittily anecdotic form, a faithful and living picture of French life at the close of the eighteenth century and during the first half of the nineteenth.

"PORTRAIT OF THE PAINTER, J. B. ISABEY," BY HORACE VERNET

C. VERNET: "THE DUKES OF ORLEANS AND CHARTRES (LATER LOUIS PHILIPPE) AT CHANTILLY IN 1788"

Though our own artistic preference is for Joseph Vernet, the head of his illustrious family, we are bound to recognize that Horace is and always has been the most popular, largely no doubt because he was preeminently the painter of the common soldier. It has often

"NAPOLEON AT THE BATTLE OF JENA," IN THE EMPIRE SERIES BY HORACE, SON OF CARLE, AND GRANDSON OF JOSEPH VERNET

been remarked that the crowd flocks to military scenes, in art as in life. The secret of Horace Vernet's vast and lasting popularity lies in the prolific number of these piping compositions and particularly in the timeliness of their appearance.

These martial images, so direct and telling in their effect, made a vivid impression on the general public, which had been suffering in its patriotic pride ever since the Treaty of Paris, and which found little balm in the clever charades Carle Vernet directed against the British, Prussian, and Cossack officers camped along the Champs Elysées.

From his earliest childhood, Horace showed great aptitude for drawing and engraving and an ambition no less pronounced for a military career. To put an end once and for all to these heroic impulses, his father married him, before he was twenty, to Mademoiselle Louise Pajol, the daughter of Comte Pierre de Pajol, and obtained his appointment as a draughtsman in the War Office.

But long before he had vented his martial ardor in pictures which are the pride and delight of the bellicose bourgeois, Horace Vernet, who inherited his father's love of keen observation and swift delineation, had already published, about 1807 or 1808, some engravings of feminine fashions and some delightful silhouettes of women, signed "H. V." By 1812 he was already in high favor with the Imperial family; he obtained orders from the Empress Marie Louise and the King of Westphalia. In 1814 he and his father took so active a part in the defense of the Barrière de Clichy against the armies of the Allies, that Napoleon awarded him the Legion of Honor with his own hand. He has recorded his recollection of that critical defense in one of his best pictures, which hangs in the Louvre. Even after the fall of the Empire, he remained faithful to the memory of the Emperor, and in his last drawings and engravings contributed to the creation of the glorious Napoleonic legend. His celebration of the Empire was suspended under the Bourbons, but he made up for it before long. . . . When the power passed to the Orléans branch, his position changed completely. He lived on intimate terms with the Royal family, and no military painter ever enjoyed more consideration. It was at this time, also, that he went to Russia, where he painted both Tsar and Tsarina.

After the revolution of 1848, which temporarily eclipsed his glory, his position under the Second Empire was as brilliant as under the First, and Napoleon III awarded him the Cross of an Officer of the Legion of Honor.

He died in Paris, January 17, 1863, covered with honors and glory, at the close of a life of enormous fertility. But the judgment of posterity—that implacable editor—has strangely dimmed the dubious lustre of official fame.

Notes of the Month

AS a result of our publication of Mr. Bernard Berenson's series on the Sienese pictures of the fourteenth and fifteenth centuries formerly known to him, but since lost to sight, word has come to us that at least three of them have found a home. The Toledo Museum of Art is in possession of the *St. Anthony of Padua* (Fig. 20, p. 34, *International Studio*, January, 1931), which was published as the work of the Panzano Master. The panel was presented to the Museum by Mr. Paul Reinhardt in memory of his father, Henry Reinhardt. In a letter from the donor, it is attributed to Luca di Tommè on the authority of Mr. Berenson, and accordingly still bears that name in the Ohio Museum.

The other pictures to be rediscovered are the *Mass of St. Gregory* by Andrea di Niccolò and the *Acclamation of a Youthful Hero, probably Scipio*, which appeared as Figs. 2 and 8 on pp. 18 and 19 respectively in *International Studio* last April. The Andrea di Niccolò, an acquisition of Messrs. Knoedler, is in a splendid state after a little attention from Mr. Fulton Leser, who, as it were, brought to light the Tintoretto *Madonna* and the School of Bronzino *Lady* in the Walker Collection at Minneapolis, both first published in these pages by Mr. Arthur McComb of the Fogg Museum. The *Acclamation of a Youthful Hero*, an outstanding example of Fungai's narrative style, is now in the gallery of Mr. D. Heinemann on the Lenbachplatz, in Munich.

Courtesy of the Rheinhardt Galleries

NEWLY DISCOVERED PORTRAIT OF JOHN GRAHAM, BY ROMNEY

ONE of the most dashing of Romney's male portraits was sold early this spring by the family of the sitter to the Reinhardt Galleries. The likeness is of John Graham, who is shown in the gown of a Gentleman-Commoner at Cambridge. Tradition has it that the picture was requested by Dr. Heath, Headmaster of Eton, where John Graham had distinguished himself. It is interesting to note that the opinion of Sir Charles Holmes, *i.e.* that the painting was done by Romney between the years 1780 and 1786, is substantiated by the discovery of three references to it in the painter's diary for 1784. Although the diary for the following year is lost, £21 are recorded as received for it 1785. Heretofore the canvas has never been reproduced or exhibited.

THAT eminent collector, Mr. Francis P. Garvan of New York, has presented to Trinity College, Cambridge, the *alma mater* of John Winthrop, first Governor of Massachusetts, an old silver cup from his collection. It is described by Mr. E. Alfred Jones as plain and typical in form of English cups of the time, 8¼ inches high, and made in London in the year 1796 by James and Elizabeth Bland. Engraved upon it are the following inscriptions: *This Oration Prize the Legacy of Dr. Hooper adjudged to John Wilkes, by Trinity College, Cambridge, 1796. After his decease given by the Family to his most intimate Friend, the Revd C. W. Carwardine, and by him presented as a mark of sincere affection to his beloved Son, Thomas W. Carwardine Vicar, of Cavenham, June 1846.*

The academic career of Francis Hooper, the donor, is as follows: Matriculated at Trinity College, 1713; scholar, 1715; B.A., 1717; Fellow, 1719; M.A., 1720; D.D. *Comitiis Regis*, 1728; occasional tutor, 1726, 1732, and 1747; and Senior Dean, 1748–1757.

John Wilkes, the winner of the prize, was educated at Winchester College, and entered Trinity College as a sizar, January 10, 1794; pensioner, February 4, 1794, matriculating in the same year; scholar, 1796 and B.A., 1798, all details fully recorded in Ball and Venn's *Admissions to Trinity College*.

DURING May the Syracuse Museum of Fine Arts exhibited what is believed to be the largest number of Cecilia Beaux's portraits ever brought together, including the likeness of the late Robert W. de Forest, President of the Board of Trustees of the Metropolitan Museum of Art.—The Los Angeles Museum has announced the acquisition of a *Madonna Enthroned between SS. Nicholas and Paul* by Luca di Tommè, the gift of Mr. Samuel H. Kress, of which Signor Roberto Longhi writes: "On account of the close expressive and stylistic relations with the *Crucifixion* in the Museum of Pisa, painted in 1366, and with the polyptych in Rieti, of 1370, I would place this painting slightly distant from those years." (About 1375.) Although Luca is represented in the Platt, Blumenthal, Griggs, Frank L. Babbott and Richard Hurd collections, the only paintings by him in American Museums are the *Annunciation* in the Jarves Collection at Yale, the *Anthony* at Toledo (see above) and the *Madonna* in the Metropolitan.—At the meeting, held on May 30th, of the Groupe Américain, Société des Architectes diplomés par le Gouvernement français, the University medal for the work submitted in the competitions of the Beaux Arts Institute of Design was unanimously awarded to New York University.

Courtesy of the Antique Hobby Shop

PINE BEDROOM AND DINING ROOM OF THE OLD GILBERT HOUSE, IN THE REHABILITATED AMERICAN VILLAGE AT STORROWTON

Courtesy of the Society for the Preservation of New England Antiquities, Inc.

KITCHENS RESTORED IN MASSACHUSETTS: IN THE NURSE HOUSE, 1678, AND (ABOVE) THE ABRAHAM BROWNE HOUSE BUILT ABOUT 1663

Photograph by Halliday Historic Photograph Co.

Mr. Henry Sayles Francis, from time to time a contributor to these pages, will return to the Cleveland Museum in the fall as Curator of Prints and Paintings. During the last year's absence from Cleveland, Mr. Francis has been engaged at the Fogg Museum as Assistant to the Directors.—The Grolier Club exhibited during May one hundred original illustrated German books covering the field from 1750 to the present time. The National Gallery in Berlin and the Pinakothek in Munich were the lenders.

THE great revival of interest in Charleston has led to the installation in the Minneapolis Institute of Arts of two rooms from the Colonel John Stuart House at the corner of Orange and Tradd Streets, the gift of Mr. and Mrs. James F. Bell. This South Carolina residence was built four years before the Declaration of Independence, when Charleston was a prosperous, if leisurely, protect the candle from gusts of wind and insure unflickering light.

Two important paintings are shown in the dining room—the portrait of a lady, by Jeremiah Theus, a popular Swiss artist who worked in Charleston for over thirty years at the time when the Stuart house was built, and the *Marchioness of Wentworth*, whom Joseph Blackburn painted in New Hampshire in the year 1759.

WHILE the New England interiors shown on the two preceding pages are not in museums, they are as accessible to visitors, provided that one journeys a little off the beaten path. The old Gilbert House at "Storrowton" is part of the New England village which is growing up outside of Springfield through the generosity of Mrs. James J. Storrow of Boston. When it is complete there will be several typical early houses, an inn, tavern, store, schoolhouse, mansion, church and probably a blacksmith's shop or

Courtesy of the Minneapolis Institute of Arts

LATE XVIII DINING ROOM FROM THE JOHN STUART HOUSE, CHARLESTON, SOUTH CAROLINA, GIVEN BY MR. AND MRS. J. F. BELL

southern center. The drawing room is furnished in the Chippendale style, the paneling austerely modified for the American scene. The dining room, which is shown here, is in the style of Sheraton and Hepplewhite. The dining table, with its round ends and straight legs, the inlaid corner tables and the chairs, with carved backs in various designs, show the Sheraton tradition at its best. The sideboard, with its curved top and center legs set obliquely, is in the manner of Hepplewhite, as is the unusual mahogany cellarette with spaces for six bottles.

Here, as in the drawing room are hung mirrors which were popular forms of decoration in the eighteenth century. Of especial interest is the Bilboa mirror in a frame of deftly blended pieces of light-colored marble. A pair of rare Hurricane glasses with frosted bands around the center cut in conventional patterns stand on the corner tables. These were used in large rooms and halls to

lawyer's office, all grouped around a village green. The Levi Gilbert house, which was the first to be moved from its original location and erected in "Storrowton" was built in West Brookfield in 1794. It was the residence of two brothers, Levi and Peletiah, and was so well built that it is an excellent example of the honesty of construction that prevailed in early American houses. The handhewn timber, many of the pieces thirty feet long, was put together with round wooden pins and handwrought nails. The present furnishings of the house have been chosen and arranged by Mrs. Edna H. Winter of the Antique Hobby Shop.

The houses on page 51 belong to the Society for the Preservation of New England Antiquities. The Nurse house is a recent acquisition at Danvers and while the Abraham House at 562 Maine Street, Watertown, Mass., has been for some time in the possession of the Society, it is very little known—HARRY ADSIT BULL.

Notes from Abroad

LONDON. Notwithstanding certain sensational rumors which have been put about during the summer, I can state on good authority that the exhibition of French art will certainly be held at Burlington House in January and February, 1932, and will have the full support of the French Government. As at present planned about five hundred works—or fifty per cent of the whole exhibition—will come from public and private collections in France: about two hundred and fifty from Great Britain, and another two hundred and fifty from other countries. Premature publication of these facts in England and their misunderstanding by a certain French journal—which stated that four hundred works would be lent from the Louvre!—led to a noisy but not very influential agitation in France against the whole scheme. It was argued that to strip the Louvre of French pictures to this extent for two or three months might have an adverse effect on tourist traffic. Of course there is no intention to do anything of the kind, and the hostile agitation was entirely due to the misunderstanding which confused the total of works to be lent from *all* public and private collections in France, with the comparatively small number to be lent from the Louvre. It is not yet dedecided definitely which works will be borrowed from that famous national museum, for the intention of the organizing committee is only to have recourse to the Louvre for the representation of such schools, periods and masters as might otherwise be inadequately represented. Chronologically the exhibition will range from examples of the French Primitives of the fifteenth century to Cézanne and his contemporaries, and the whole exhibition is expected to be the finest and most important display of French art through the ages that has ever yet been held outside France, and will equal the Flemish and Italian exhibitions.

INDIAN art is the subject of an important Loan Exhibition which will be open at the Burlington Fine Arts Club during July. The remarkable display of objects here, particularly the sculpture and miniature paintings, provides a valuable sequel to the Persian exhibition and throws light on several problems of artistic relationships and influences in Asiatic art. Of the highest interest are some sculptured heads and carved seals recently excavated under the auspices of Sir John Marshall at Hanappa. These represent a wholly new type of creative invention. Mr. Archibald G. B. Russell, chairman of the exhibition committee, says of these: "In their sharply-cut realism they combine evidence of uncompromising directness of vision with an astonishing vitality and power. The civilization of which they are the outcome is one of which until lately the existence had hardly been suspected, and it is likely that we are only upon the threshold of discovery in this direction." Some archæologists are inclined to link up these objects with Summerian art, but though they may be as early as 5,000 B.C., at the present stage, and pending the results of further excavation, it is extremely hazardous to give them any definite date. Their importance, however, can hardly be overestimated as evidence of the remote antiquity of art on Indian soil, long before the coming of Hellenic influence after the conquests of Alexander. Very instructive also is the red sandstone column, seven feet high, carved with the likeness of a woman which comes from Bharhut and is assigned to the second century B.C. Mr. K. de B. Codrington, a leading authority on Indian sculpture, maintains that it is unjustifiable to ascribe this and similar sculptures to the "Buddhist Period." These large figures, he says, are "the primeval spirits of tree and fountain, hill and forest, the presiding deities

Courtesy of Messrs. Spink & Son

JAIN MARBLE RELIEF, SOUTHERN INDIAN SCHOOL, XII CENTURY

Courtesy of Alex. Reid & Lefevre

"VILLAGE CHARENTAIS," BY ANDRE BAUCHANT, WHO IS COMPARED TO HENRI ROUSSEAU

of the regions of the earth, gathered together, as it were, in spite of themselves, to reverence the great Teacher. So strong is their personality that their names are preserved for us by inscriptions identifying each figure. Their appearance in the cause of Buddhism is in the nature of propaganda. They still survive, some of them actually in name, in the veneration of village-India. The appearance in stone of these delightful *yakshas* and *yakshis* is particularly interesting, because nowhere at Bharhut and Sanchi or anywhere in the sculpture of the early period, is the figure of Buddha himself portrayed." In addition to these rare early examples the exhibition includes a fine array of the more familiar Græco-Buddhist sculptures associated with Gandara, and while it is impossible to describe here individual pieces of later Indian sculpture, it must be acknowledged that the numerous bronzes and stone figures reveal the astonishing range and variety to be seen in this field.

Some interesting examples of Indian sculpture may also be seen in the varied and fascinating art collection which Messrs. Spink and Son have on view at their galleries in King Street, St. James's. A superb bronze Parvati of the eleventh century shows the heights attained during the tenth to fourteenth centuries by southern Indian artists working under the protection of the Chola kings. This figure, just over two feet high, is made of a specially prepared bronze—an amalgam of five metals—known technically as *pancha lowha*. It represents Parvati, wife of Siva, one of the gods of the Hindu Trinity. The details of the head-dress, jewelry and drapings are modeled with great care, and the whole figure is covered with a fine even green patina. An important example of Indian carving of the twelfth century is the Jain white marble relief (reproduced) which shows a seated and bearded male figure. From the inscription round the base of the carving, this statue can probably be identified as a portrait of Vosari Vyavahara (or Vosari the Man of Affairs), dated *samvat* 1195, that is to say equivalent to 1148 A.D. The small seated Tirthankar, which appears above the man's head, is of a type associated with the Jain religion.

BAUCHANT is a modern French painter whose pictures have been attracting a good deal of notice among collectors since the recent exhibition of his work at the Lefevre Galleries in King Street. Some critics have called him the heir to the Douanier Rousseau, but though self-taught and a genuine primitive in his style, he is too individual to be classified so easily while in his sense of style he has much in common with the true Gallo-Roman tradition. Born at Chateaurenard in Touraine in 1873, André Bauchant began life as a farmer, but has always been specially interested in flowers, and has made a considerable study of botany as well as ornithology. Called up during the war he was sent to

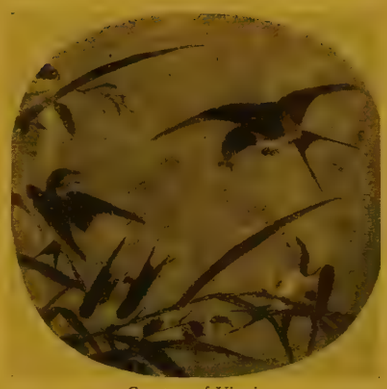
Courtesy of Zborowski

"PORTRAIT OF A WOMAN," MODIGLIANI

Courtesy of Paul Guillaume

"PANORAMA OF SAINT MAXIMIN," A RECENT LANDSCAPE BY ANDRE DERAIN

Macedonia in 1916 and put in charge of a section of the surveying department, and this started him on the way to drawing and painting. After the war he gradually dropped farming and gave all his time to painting, and he began exhibiting in the Salon d'Automne of 1923. His exhibition at the Lefèvre Galleries included a number of carefully drawn and delicately colored bird-pictures and flower pieces as well as some highly individual landscapes, one of which is here reproduced. Till recently he has been little known outside France, but I hear that an exhibition of Bauchant's pictures will probably be held in New York sometime before Christmas.



Courtesy of Vignier

BY YEN-LI PEN (?), T'ANG DYNASTY

AN interesting exhibition of paintings by Old Masters—in aid of the National Art Collections Fund—was recently held in the new galleries of Messrs. J. Leger & Sons at 13 Old Bond Street. A small panel portrait which attracted a great deal of attention was the *Young Man in a Black Coat* by Giovanni Bellini (1430-1516). This signed portrait is additionally interesting as having once been in the collection of the famous historian Barthold Georg Niebuhr, who was Resident Minister at Rome in 1816. Chief among the Dutch works was a *Head of Christ* by Rembrandt from the B. Picard Collection, Amsterdam, 1737. This is mentioned in De Groot's Catalogue (No. 167) and is also illustrated in *Klassiker der Kunst* (page 527). The *Watering Place* by P. P. Rubens is a sketch of the painting in the possession of the Duke of Buccleugh. The sketch itself, formerly in the Sharp Powell and Hart Davis collections, is mentioned in Rooses' standard work (vol. IV, p. 381). A nice example of Ferdinand Bol, *Woman Leaning out of a Window*, comes from the George Folliott Collection, Chester, while among the still-life paintings was a fine panel of fruit and silverware which is one of the very rare signed works of T. V. Berkborch, dated 1650. Among the examples of the English School in this exhibition were two pictures of special interest. One of these was a *Family Group*—believed to be the Dysart Family—by John Constable, one of the most important surviving examples of the great landscape painter's early essays in portraiture. A feature of this group-painting is the landscape seen through a window. Another work of special interest is the *Portrait of Squire Forester* by Lemuel Francis Abbott (1760-1803), an artist who at present is almost only known by his famous portrait of Nelson. Abbott, however, was an excellent painter as this work shows, and had he lived longer he would be certain to have risen to greater frame, but since he died comparatively young, as Cotes did, the fine examples of his work are limited in number and these, as in the case of Cotes, may be expected to appreciate considerably in the near future.

—FRANK RUTTER.

Indo-Chinese section, Colonial Exhibition, Vincennes

"WANDERING MINSTRELS" BY A MODERN ANNAMITE ARTIST

Courtesy of Messrs. Bernheim Jeune

CEZANNE SELF-PORTRAIT, RECENTLY SHOWN

Acquired by the Louvre

STUDY BY DEGAS FOR A PORTRAIT OF HIS SISTER

PARIS. The French Army has paid an unusual compliment to American art, in selecting a distinguished American artist, Mr. John Delisle Parker, to embellish the French Army building at the Colonial Exhibition, Vincennes, with an exhibition of his paintings. Mr. Parker's rich sense of color delights

in the rare opportunities provided by the tropical sunlight and deep, blue tropical shadow, to say nothing of the gorgeous, barbaric uniforms of both Frenchmen and natives in Africa. He has spent many years with the French Army in Southern Tunisia, in romantic and often dangerous places, unknown to the ordinary tourist and civilian. The result is this exhibition of brilliant paintings, which will do more to bring African life before the spectator than almost any other exhibit at Vincennes. Some of these pictures represent real hardships—one vivid crayon sketch of a camel and its rider was executed during a sand-storm.

Another aspect of the Colonial Exhibition of interest to artists and art lovers is the painting by native Colonial artists who have come under European influence as a result of the money prizes offered by the French Government to French artists if they will spend six months of one year in the Colonies, instructing natives. These prizes are eagerly contested by the French—the Prix de Madagascar, for example, has been won by painters

Courtesy of Norbert Fischmann

"MADONNA AND CHILD" BY FRANCESCO FRANCIA SHOWN IN A GROUP WHICH INCLUDED A TINTORETTO AND THE CRANACH BELOW

as well known as Jean Maxence, *fils*, and Louis Rollet. Madagascar is a country with no great native tradition of painting, so that the work of its artists is generally indistinguishable from that of modern Frenchmen. But the new Indo-Chinese painting represents a more complicated development, for Indo-China has a proud artistic tradition, based upon Chinese culture. The work of the Indo-Chinese artists at Vincennes is a compromise between this tradition and Western technic. As in the painting of the Westernized native artists of the Bombay School in India, the Oriental decorative sense does not seem to have been injured by European influence. On the contrary, this native art seems to be rejuvenated by its contact with the West. One has a feeling that the Eastern artist is learning to depend more upon actual visual experience and less upon traditional and personal memory of visual experience. Yet he has achieved this without losing his linear precision, or his remarkable instinct for filling a given space with harmonious pattern.

The curators of the Louvre

Courtesy of Norbert Fischmann

CRANACH INTRODUCED THE PORTRAITS OF HIS OWN WIFE AND CHILDREN AND ALSO THOSE OF MARTIN LUTHER INTO THIS VERSION OF "SUFFER LITTLE CHILDREN TO COME UNTO ME." THE PAINTER WAS AN ARDENT ADMIRER OF LUTHER

have decided to devote a whole room to the works of Edgar Degas, today considered by many French critics the greatest painter and the most incisive draughtsman of a generation which included many great artists. The new Degas room is to be on the second floor near the Caillebotte room, and it will contain all the works of Degas in the Louvre, except those in the Camondo collection. A number of paintings and statues by Degas have been recently acquired by the Louvre for this new room. These latest acquisitions will be shown to the public for the first time at an exhibition at the Orangerie, probably in July. They include two studies in oil by Degas for a portrait of his sister, Marguerite, which was never painted. Her tranquil gaze and soft, firmly closed lips are rendered in masterly fashion by broad, light strokes of the brush. Here and there the outlines of the original drawing are visible. The sure, subtle modeling lavished on this sensitive young face gives it an extraordinary vitality. There are also two drawings for the same unborn masterpiece; all four were ceded to the Louvre at a nominal price by Monsieur Fevre, son of Marguerite Degas who married Henri Fevre, an architect.

Courtesy of D. Heinemann

"THE HOLY FAMILY WITH DONOR" BY JACOPO TINTORETTO

The exhibition of Derain's latest landscapes at the Galerie Paul Guillaume occurring at the same time as the unexpected retrospective exhibition of Cézanne at the Galerie Bernheim Jeune has given us an opportunity to compare the work of master and pupil. No artist has ever reflected a greater variety of influences than Derain—he has ranged from Renoir to Raphael without ever losing his individuality—but his reaction from Impressionism, or "*luminarisme*," as Gustave Coquiot calls it, was based originally upon his appreciation of Cézanne. This last year, from April, 1930, to November, Derain has painted nothing but landscapes, and for that purpose he settled temporarily in Provence, not very far from the actual Cézanne country. The pictures which he has brought back to Paris are remarkable achievements. What other modern artist is equally accomplished in such a variety of *genres*—landscape, portrait, figure painting and still life? As compared with Cézanne's landscapes, his work shows a smoother texture, and more "finish," if the shade of Whistler will permit the expression. The Cézanne exhibition at the Galerie Bernheim Jeune included *The Judgment of Paris*, the *Card Players*, and two celebrated portraits, *Cézanne Chauve* and *Cézanne au Chapeau*.

Courtesy of D. Heinemann

"PORTRAIT OF A MINISTER" BY FRANCISCO DE GOYA

MUNICH. The galleries of Julius Böhler, at Briennerstrasse 12, are holding their first exhibition in the fifty years of their existence in the present showing of Venetian painting for the benefit of the Munich Relief for the Poor. This exhibition, which will last until August, covers the period from the fifteenth through the eighteenth century and presents the whole Bellini circle, Carpaccio, Barbari, Tintoretto, Titian, Tiepolo, Guardi, the Canalettos, Amigoni, etc. A number of dealers have contributed but the majority of paintings are from the Böhler collection.

The Collection of Norbert Fischmann, at 50b Briennerstrasse, is characterized by a strong individual touch; there is a large collection of great masters, but it has the rare quality of exclusiveness; each picture seems to have been picked out because of some especial charm. If any were singled out for "special mention" it must be a portrait of a man by Wohlgemuth; a lovely Mainardi, subject of an article in the *Pantheon* by Professor Venturi; a portrait of the Duke Albrecht by Rubens; and a handsome version of Lucas Cranach's *Suffer the little children to come unto Me*, with portraits of the wives and children of Luther and Cranach.

At the Brothers Lion, 15 Maximiliansplatz, I saw textiles of a quality seldom found in dealers' hands; church laces in silver and gold, fine *petit point* embroideries, some of the wonderful orphreys woven in Cologne and Florence. The furniture section has some fine Empire pieces, and the Brothers Lion specialize in old frames, of which they sell a number to the Pinakothek.–CELIA WOODWARD.

Exhibitions

THE Westwood family is the subject of the imposing and interesting "conversation piece" reproduced here and recently acquired by the Newhouse Galleries. It is an unrecorded painting from the hand of Zoffany, who if not the inventor was at any rate the ablest exponent of these charming representations of eighteenth century English society. The ironic Hogarth was the first to undertake the portraiture of groups of figures in this manner, which really is a combination of landscape and interior painting with portraiture.

In the loan exhibition at Sir Philip Sassoon's in London, in March, 1930, conversation pictures by Gainsborough, Stubbs and Zoffany as well as Hogarth were shown. Zoffany with his clean precise style, soft colors, and admirable handling of accessories excelled however, and is seen at his best in this type of picture. The tendency is in such large groups for the figures to become wooden, but Zoffany seems to be able to sustain a feeling of animation. Even when the figures are not in action there is a sense of movement. In this picture there is excellent arrangement of a group and much variety in the activity of its individuals. The father of this family was Obadiah Westwood, a wealthy manufacturer of Birmingham, who gained for himself considerable fame by winning a wager of a hundred guineas for riding on horseback from Birmingham to London in twenty hours. He covered the distance of two hundred and eighteen miles in less than the allotted time using only ten horses. His expression in the portrait is more of contemplation than of vainglory, though he might very well have been proud of his imposing family. Each member of it is charmingly presented, from the *jeune fille* bearing aloft a basket of flowers to the small person seated on the ground with a stirrup and crop nearby to remind her of her father's exploits. So agreeable is this depiction of family life that even the horse, a famous creature called Xenophen, seems to partake of its amiability.

Courtesy of the Newhouse Galleries

"THE WESTWOOD FAMILY," A "CONVERSATION PIECE" BY ZOFFANY

Often in conversation pieces a parental attitude is expressed, a certain admonishing manner with a "refractory" child. In all of them the long dresses of the children give an air of demure formality which is very much in keeping with their times.

FORTY-TWO water colors by six outstanding artists have made an interesting showing at the Kraushaar Galleries recently. As one glances over this group it seems that café scenes make the ideal subject for this medium. Something in the dreamy carefree state of mind presupposed by one's presence in a sidewalk café is caught and held in a lovely painting by Guy Pêne du Bois called *Café, Night*. By Maurice Prendergast there was a fine and sensitive picture, *Outdoor Café*, while Gifford Beal had a glamorous picture painted in Bermuda which shows a window yellow with light shining out into twilight. Richard Lahey had seven pictures in all, of which one called *Steps, Montmartre*, is the most interesting as to color and composition. H. E. Schnakenberg's pictures are always stimulating and there is a great deal of variety in the nine canvases by him in this show. The drawing is so good, the color so vivid in *Prickly Pear, New Mexico* and *Cactus Flowers* that there is almost an electric quality in them. Taken as a whole it was one of the most interesting showings of the late Spring.

A GROUP of American paintings of the Revolutionary and Colonial time has been on view at the Ferargil Galleries during June. There were twenty portraits, several by outstanding artists, such as Gilbert Stuart, Benjamin West, Chester Harding and Charles Peale Polk, but the charm of the exhibition was not confined to the works of the notable as it existed as well in pictures that are called "American Primitives." One, titled *Woman with a Rose* and unsigned, was very demure and engaging; a pair of portraits by J. William Jennys was perfectly delightful, being an odd combination of ingenuousness and dignity. There were several paintings by Sully, *The David Children* being particularly pleasing in color with quite an unusual understanding of children. George Washington is handsomely portrayed by Charles Peale Polk while Benjamin West does a portrait of himself in the act of painting Mrs. West. The light falls very effectively on his own excellent profile but Mrs. West is just a trifle overshadowed. Having gone to the trouble of using this elaborate device it is amusing to see woman's place so definitely defined. *Mrs. Thompson of Long Island* painted by Chester Harding has a rather nice bit of landscape as a background and the lady herself is good to look upon.

THE Newark Museum opened on May fifteenth an important exhibition of Oriental art showing objects assembled by Herman A. E. and Paul Jaehne during their eighteen years of residence in Japan. It is a loan exhibition which will continue in the north gallery for an indefinite period, and will be followed eventually by two others also from the Jaehne collection, one devoted to Persian art, and a third to Chinese art.

The particular features of the present exhibition are the No drama robes, sword furniture, lacquers, porcelains, (*Continued on page 70*)

The Traveler's Note Book

THE CASTLE OF AMBRAS IN THE TYROL

MANY of the best motor roads of modern Europe were already in use as traffic routes under the Romans. As witness to this are the eight milestones which have been set in the open colonnade of the courtyard of Ambras Castle, near Innsbruck, in the Tyrol. They were found along the old Roman road over the Brenner and are of the time of Septimius Severus. A Roman stronghold at that time occupied the site of the present Castle, whose foundations were built in the thirteenth century but whose characteristic features were determined during the German Renaissance. At that time (1563) it was given by the Emperor Ferdinand I to his son, the Archduke Ferdinand of Tyrol. Until then it had, like so many other castles in the heights of the Alps, served as home and fortress to several noble families. The Archduke was a great patron of the arts and gathered together an enormous collection at Ambras. When in 1806 arms and armor from Ambras were transferred to the Imperial Museum of Weapons, they formed the most important part of that Museum's collections.

AMBRAS CASTLE, GIVEN TO THE ARCHDUKE FERDINAND IN 1563

The Archduke was a lover of fetes and festivals and he built the ornate "Spanish Hall" (why it was called so is not plain) for his festivities. The exterior of this elaborate structure may be seen on this page; its interior, in which a row of antlers crowns the portraits of the Dukes of Tyrol, is illustrated on page 61. This series of portraits of all the Dukes from 1229 to 1600—among them the famous "Ugly Duchess" Margaret Maultasch—was painted by a pupil of Titian, Pietro Rosa of Brescia. The carved wood ceiling is very fine, and also the floor of black, white and red marble.

The portrait galleries at Ambras are extensive, as, in addition to the array in the "Spanish Hall" and the neighboring *Kaiser-zimmer*, there are nine galleries on the second story where most of the members of the entire house of Hapsburg are presented in an all but overpowering solidarity. Here is the great Archduke himself, at various ages, and his first wife, Philippina Welser, a member of a wealthy Augsburg family whom he married in 1557. The luxurious bathroom (luxurious by sixteenth century standards) which was built for her is one of the curiosities of the Castle and leaves a grateful memory with the visitor. At least it is a relief from room after room of pictured Hapsburgs.

The old part of the Castle, the upper part, which is connected by a stairway to the "Spanish Hall," contains an extensive collection of old furniture of the sixteenth and seventeenth centuries. Small sculptures, mediæval manuscripts, mathematical instruments, carved gems, sculptures of saints, shrines and reliquaries are to be found in various galleries of this treasure house, for the Archduke Ferdinand was followed by others who enjoyed the role of Mæcenas; as late as the last century the Archduke Charles Louis, who used Ambras as his residence from 1856 to 1858, added extensively to the collections of his forefathers. It was in his time that the Castle was thoroughly restored, which it sadly needed after its use as a fortress and military hospital in the troubled times of the late eighteenth century and during the Napoleonic wars.

THE LOWER PART OF THE CASTLE, THE "SPANISH HALL," WAS BUILT BY FERDINAND

THE FIGURES OF MARY AND GABRIEL CARVED IN WOOD, FROM A GOTHIC "ANNUNCIATION"; PART OF A COLLECTION OF SMALL SCULPTURES

Leading up to the "Spanish Hall" he constructed a pleasing little park which adds the formality of "landscaping" to a situation abounding in the untamed beauty of the mountain ranges in the background.

One of the roads leading up to the castle goes by the former tournament ground, doubtless a scene of many a passage-at-arms in the days of Ferdinand and Philippina. The splendor of those times is dimmed now for the tournament field later became a vast cemetery, the tomb of soldiers killed in the wars that shook all Europe in the late eighteenth and early nineteenth centuries. Eight thousand soldiers were buried here between 1797 and 1805. The castle itself, witness to the coming and going of so many warriors, has survived all the turmoil of their causing and lifts its placid tower among the mountain peaks as calmly as if it had never known anything but the drowsy quiet of its present, uneventful existence in a Republican Austria.—A.S. Frischauer.

RICHLY CARVED BED OF THE GERMAN RENAISSANCE AT AMBRAS CASTLE

AMBRAS CASTLE CONTAINS A FAMOUS COLLECTION OF ARMS AND ARMOR. THE "SPANISH HALL" (BELOW) IS DECORATED WITH PORTRAITS OF THE DUKES OF TYROL FROM 1229-1600 PAINTED BY A PUPIL OF TITIAN, PIETRO ROSA OF BRESCIA

Auction Sales

PARIS. The sale on May 6-8 of the library of the late M. Edouard Rahir brought a total of 6,539,445 francs for 705 volumes. A number of the fifteenth and sixteenth century books in this remarkable collection belonged originally to historical personages. A history published by Arnould and Charles les Angeliers, Paris, 1540, *Le Théâtre des Bons Engins* by La Perrière, published by Denys Ianot, Paris, about 1539, and the *Praxis Criminis Persequendi* by Jean Milles, les Angeliers, Paris, 1541—all three were originally the property of Francis II of France, the short-lived husband of Mary Queen of Scots. A *Book of Hours* in Latin printed by Tory in Paris about 1525 came from the library of the Emperor Charles V of Austria, and the *Théâtre d'Agriculture* by Olivier de Serres, Jamet Metayer, Paris, 1500, once belonged to Henry of Navarre.

Rahir Sale; Courtesy Me. Lair Dubreuil

WOODCUT, FIRST ILLUSTRATED "CHRONIQUES DE FRANCE" PUBLISHED BY VERARD, 1493. BROUGHT 480,000 FRANCS

The Bernard-Franck sale of eighteenth century trifles in porcelain, ivory, enamel, tortoiseshell, and crystal drew much attention at the Galerie Georges Petit, the end of May. At the Exposition Universelle in 1900 the late M. Bernard-Franck showed a similar collection which was immediately bought by Mr. Pierpont Morgan and is now in the Metropolitan Museum. The collection sold in May was, therefore, the second Bernard-Franck collection, made between 1900 and 1924, the year of his death. With two hundred and forty objects, all of the first quality, it was quite as remarkable an assembly as the first one which he made.

The wonderful Gothic tapestry, No. 142 in the Octave Homberg collection sold June 3, 4 and 5 at the Galerie Georges Petit, brought 156,000 francs. It was reproduced in the *International Studio* for May. It represents a woman in the dress of the period Charles VIII of France, standing beside a dog, with a background of leaves and holly. The dominant colors are blue-green, brown and yellow-red. There are similar tapestries in the church of Nôtre Dame de Nantilly, near Saumur.

The sixteenth century Persian carpet, No. 122 in the catalogue, brought 430,000 francs. Bought in Constantinople, it came originally from a mosque at Konia. The colors are marvellously well preserved—pale blue, bright blue, bright green and yellow upon a buff background.

Among the other pieces of interest in the Homberg sale, the Fragonard painting, *The Approach of the Storm*, No. 17 in the catalogue, brought 180,000 francs. It was formerly in the collections of the Baron de Beurnonville, M. Laperlier, and M. Léon-Michel Lévy. The total of this sale was 7,458,090 francs.—H. McC.

LONDON. Two historic pieces of Henri Deux ware, or Saint Porchaire faience, were sold at Sotheby's on June 25th. The first was a *hanap* or bell-shaped ewer with handle formed by a vigorously modeled figure of a satyr, while the spout on the opposite side is a large figure of a lizard or salamander with a gaping mouth, through which the fluid was poured. As the salamander was a favorite emblem with Francis I, this may possibly be a royal piece, and when exhibited at South Kensington (No. 1204) in 1862 it was pronounced by experts to be "the most beautiful of all the minor pieces" of this period. Very beautiful in color also, with its cream, brown and green enamel, this piece, which stands 7½ inches high, has passed through the Debruges-Duménil collection, Paris, and the Anthony and Alfred de Rothschild collections, England. Of still greater historic interest is the fruit dish in Saint Porchaire faience here reproduced, for the initials formed of the double D and H interlaced upon the surface of the dish stand for the monogram of Henri Deux and his celebrated favorite, Diane de Poitiers. Pale yellow in color, with decorations in yellow, black and red inlays, this beautiful piece in three tiers measures 5½ inches in height and 7¾ inches in width. A third piece of great beauty and historic interest sold the same day at Sotheby's was an exceptionally fine Palissy dish, the border of which is pierced with the interlaced cyphers of the same King and the emblematic crescents of Diane de Poitiers.—F. R.

Courtesy of Sotheby & Company

BOWL OF A TAZZA, FAIENCE DE SAINT PORCHAIRE

BERLIN. The chief event of the spring auction season was the Stroganoff sale on May 12. All the great art dealers and collectors were present for the dispersal of one of the most distinguished private art collections of Imperial Russia. The Stroganoff family tried to stop the sale by claiming the art objects as their property, but the Soviet Government

having declared them as state property there was no chance of their succeeding in this protest. The Paris dealers were specially interested in the French painters of the eighteenth century and in the French furniture of which there were many choice examples. The following pictures were not sold as the reserve was not reached in the bidding; the two famous paintings of Venus by Boucher, with the reserve set at $25,000, only reached $20,000; also withdrawn were two pictures by Poussin, two landscapes by Claude Lorrain, a standing clock of gold adorned with jewels and a jeweled clock of gilt-bronze, both by Cox-London, and lastly two pairs of bronze chandeliers by Clodion.

Courtesy of Rudolph Lepke

VAN DYCK'S "ROCKOX," WITH "BALTHAZARINE LINICK," BROUGHT $165,000

The sensational price of $165,000 was paid for Van Dyck's two pictures, *The Burgomaster Rockox* and the *Portrait of Balthazarine van Linick*. Goudstikker of Amsterdam was announced as the purchaser of these, but this was contradicted later and the name of the purchaser withheld. It is interesting that these two pictures which are in no way related have always been sold together. The Rembrandt, *Christ at the Well*, brought $52,000 from J. and S. Goldschmidt of Berlin. For Van Dyck's *Antoine Triest*, and *Bishop of Antwerp*, $15,000 were paid, the same price being given for Jacob van Ruysdael's *View over Haarlem*. Romney's portrait of the Countess Woronzoff and her daughter was sold for $12,500. Six large decorative paintings by Hubert Robert were sold in pairs at $14,500, $13,500, and $9,500, respectively. *Adam and Eve*, by Lucas Cranach the Elder, brought $12,000.

The *Cupid* of Falconet brought $16,000; busts by Houdon of Diderot and Voltaire were sold for $11,200 and $6,500. $7,500 was given for the great table by Martin Carlin, reproduced in the May issue of the *International Studio*. Dubut's bureau, signed, brought $7,300, and Saunier's cylinder bureau, $3,000. The total sum obtained was $545,000.—D. L.

Courtesy of Cassirer; Helbing; Mensing

PORTRAIT OF DOGE LOREDANO BY GIOVANNI BELLINI WHICH BROUGHT $49,920 IN THE NEMES SALE LAST MONTH

A Shelf of New Books

EARLY FRENCH WOODCUTS. BY FRANK WEITENKAMPF.

LES XYLOGRAPHIES DU XIV^e ET DU XV^e SIECLE AU CABINET DES ESTAMPES DE LA BIBLIOTHEQUE NATIONALE. By P. A. Lemoisne. *Paris and Brussels: G. van Oest, 1927–30.* 2 vols., 130 plates. *Sub. 1250 francs.*

WHILE the literature of prints is increasing rapidly, it remains a matter of peculiar interest that a very large proportion of the new publications relates to the woodcuts of the fifteenth century. In the present work M. Lemoisne does for the treasures in his care in the Bibliothèque Nationale what has been done for many collections in Germany and elsewhere. All of that institution's early woodcuts are reproduced in color plates, with an accompaniment of text. The introductory "*essai*" goes over the ground of fact and speculation which makes up our printed records on the origins of woodcutting, with all the excursions into Chinese work, letters stamped on manuscripts, champlévé enamels, etc., which are usual in such a case before one arrives at the essential point—pictures printed on paper.

"What strikes us above all," writes the author (referring to writers before him) "is the lack of unity of doctrine and the divergence of conclusions." He continues, "our knowledge is uncertain" —another DuBois Reymond avowing to his fellow authorities, "we do not know." He is frankly often "still in a state of supposition." That's the refreshing feature in this book—the author's lack of bias or of the propaganda spirit, to interfere with his standpoint of scholarly integrity. He has not, for example, the superpatriotic readiness of Delen to claim widely for his country.

This rigid standpoint of research, this rejection of any theory which has no perfectly solid basis, appears particularly in the notes accompanying each plate. What is clear is stated in each case —description, notes on technical details, dimensions, water-mark, source whence the print was derived. But when it comes to fixing definitely the place and time of production of a print, the author shows a most laudable self-restraint. Says he: "In the epoch which interests us, one of the characteristics of art is often that of being international. Never have the artistic penetrations between different countries been more frequent that in this period. . . . In our attempts at localization . . . we must thus take account of these great currents of influence. . . . These problems of localization and date are very delicate. One cannot be too circumspect in this matter. So we have shown much prudence in writing our notices, content in many cases with posing questions. Frequently, after recalling the judgments of our predecessors, examination of the print gave us no sufficient reason for determining our judgment. It is preferable to leave questions in suspense."

And so he frequently states frankly when conditions make an opinion ill-advised; citing different opinions, he defers judgment. In arranging the plates he has followed the chronological method, thus illustrating the "development of engraving on wood in the fifteenth century, in so far as the restricted collection of the Print Room of Paris enables us to do so." The book is a noteworthy step towards the ultimate sifting of all evidence in this matter.

FRENCH ROMANESQUE SCULPTURE. BY AGNES RINDGE.

FRENCH SCULPTURE OF THE ROMANESQUE PERIOD, XIth AND XIIth CENTURIES. By Paul Deschamps, in the Pantheon series, issued in America by *Harcourt, Brace and Co., New York, 1930. Price $31.50.*

THE books in the Pantheon series continue to arouse pangs of possessiveness and disappointment. One cannot bear to be without these handsome picture books, but having them, one is aggravated by the temporizing of the text, which in this volume exhibits the most rigid doctrinal conservatism, preferring to restate the author's compatriots André Michel and Emile Mâle, without the enforcement of argument or the disputation of new evidence. Most current theories of chronology and development in the Romanesque style are to be found somewhere within these boards, but where they depart from French orthodoxy there is no rebuttal, simply dismissal, perhaps citing more extensive treatment of the subject by the author elsewhere.

In this book the notes, grouped together at the back, are chiefly bibliographical or illustration references. The names of two German writers, Vöge and Hamann, and two Americans, Porter and Conant are printed in the text, one work of each in the suggested bibliography, but their premises are not expounded. It may be urged that that is not the program of this book, but as the material is still highly controversial, the serious student has a right, if there are notes at all, to more of the data upon which the author's opinion is formed. Deschamps' book does not differ from several others in the series in this respect, so that one begins to think of the Pantheon editions as somewhat topheavy with illustration. If they are intended for libraries rather more than private perusal, it seems quite important that the text be up to the minute, yet the general policy has been to ignore æsthetic elements and to rely chiefly upon historical factors for the study of stylistic evolution. If the editors do not care to emulate the German art critics, they might, perhaps, without any loss of readability, have employed stricter archæological methods.

With the paucity of material in France for the eleventh century, the deliberate omission of the Ile de France sculpture of the mid and latter half of the twelfth century circumscribes the field considerably. This is done out of deference to the plan of the succeeding volume in the series by Marcel Aubert. In spite of all the deference in the world, our author feels some embarrassment at the omission, for he says: "While in Provence the traditions of Romanesque art outlived the end of the twelfth century, a new art appeared before the end of the century to the north of the Loire, and especially in the Ile de France, though even here certain principles of Romanesque art survived a considerable time. To complete our study *we ought to have shown* how the west door of St. Denis and the Portail Royale of Chartres, in which appear the first symptoms of Gothic art, still retain essential elements of Romanesque art. . . . We have not touched upon this subject because these doorways *in their ensemble* belong to Gothic art." (My italics).

It does not seem to me—if the volumes are to stand alone, complete for their titles—that there would be any impropriety in the discussion of transitional works under both titles, in each volume, making clear the elements pertaining to the two periods. To pass over the culminating monument of French Romanesque sculpture to a discussion of the works deriving from it, with a backhanded reference to the Burgundian and Languedoc traits in Chartres, strikes the reader as anomalous in the extreme.

There are ninety-six fine plates well selected to include details often freshly studied. Perhaps the lack of any ensemble view is a demerit, for example of Moissac, where the discussion is so extensive and the problem of dating the various parts so very controversial. As I have already indicated, the total absence of Chartres and La Charité-sur-Loire is confounding, more especially since M. Deschamps has seen fit to appropriate sculpture in Catalonia on a flimsy pretext of the feudal allegiance of the Counts of Catalonia to the kingdom of France: "the same craftsmen laboured in our

own department of Pyrénées Orientales and in the great cities of Catalonia. . . . It would seem that Roussillon was the poor relation of the fine school of Catalonian sculpture which may have felt in some measure the influence . . . Languedoc." It is very hard to see here any grounds for making over the most independent territory in Spain to French art. This tacit assumption that "influences" emanate only from France occurs throughout the book. Where illustrations of worthy French monuments—Chadennac, for instance—are wanting, plates of Spanish sculpture appear presuming, and all the more so, since the same Pantheon series in 1928 published Kingsley Porter's *Spanish Romanesque Sculpture* whose heresies can scarcely be eliminated by silence. The reasonable connection of these Cistercian cloisters in Catalonia with the fount of the Order at Clairvaux goes unmentioned.

The crucial point in an exegesis of Romanesque sculpture in France is the position one takes upon the relations between Burgundy and Languedoc, both from the point of view of creative impetus and chronology. The orthodox French view is that Romanesque sculpture, that is, the rebirth of monumental stone carving, took place in Toulouse and Moissac just about 1100, after the manner of the Phœnix. Not only because of conflicting opinions about the interpretations of dates in documents and inscriptions, but from the wealth of Romanesque material extant in other lands, particularly in the eleventh century in Germany and Spain, Professor Porter promulgates the theory of the genesis of Romanesque monumental sculpture along the great pilgrim routes so frequented in these centuries. (*Romanesque Sculpture of the Pilgrimage Roads*, Marshall Jones, Boston, 1923.) The presence of many fine works along the Way supported the theory which was further borne out by the fact that the pilgrimages were fostered by the great monastic houses of the time of which the prime mover was the abbey of Cluny in Burgundy.

The internationalism of the style is inadmissably of more importance than its local character. The accepted view that the forms of sculpture were derived from remote sources, that is from manuscripts, ivories, metal work in examples from faraway lands, is of course propounded here, but the significance of the international character of the period enforced by recent research in the nature of mediæval populations, is disregarded except when France is called upon to influence other nations. Nor is the characteristic mutual interchange of the period admitted even within the borders of the country, Burgundy and Languedoc are co-equal "having evolved side by side though on different lines, yet with artists whose merits were on an equality."

There is a reiteration of the priority of the St. Sernin sculptures (1096) now in the choir; by a date for the capitals of Cluny in the second quarter of the twelfth century; and by an acceptance of 1094 for the tympanum of Charlieu, the first to exhibit the great Burgundian formula. "In our opinion, there was no Cluniac art, properly speaking." M. Deschamps finds it impossible that such accomplished works as the capitals from the ambulatory of Cluny can belong to the period of the first construction of the church under St. Hugh, that is from 1088 to the consecration of the altar in 1095. If only he acknowledged eleventh century works outside of France, considering the merits of the doors of Hildesheim at the inception of the century or of the mid-century French St. Isarne of Marseilles; if he compared his own acceptance of the Carolingian date for the Cividale stuccoes, staggering to many archæologists, at which he arrived solely on the grounds of style; if he admitted the creative rôle of the Order of Cluny with the possibility that on its chief site it might be a little in advance of other places; if he even made an analysis of the style of the capitals pointing out the parts he finds incompatible with the date of consecration—we might follow him, but instead he says: "There is no reason for ascribing them to an earlier date . . . moreover many of them bear inscriptions in characters *some* of which are in *general* use until about the middle of the twelfth century." (The italics are mine.)

Similarly in the case for Toulouse, the beauty of the sculpture extant does not persuade us of the preëminence claimed for that center. In fact the writer makes the merit of Toulousan art lie in the reflections of it in the Cluniac foundations of Moissac and Santiago, where "the imprint of the art of Toulouse is striking in the Goldsmith's door of 1120," in Conques, and St. Isidore at Léon. The art of Toulouse can no more measure up to the work of Santiago than its relics of the Greater James could challenge the superior sacredness of the Spanish shrine.

Pl. 35,a, "French Sculpture of the Romanesque Period"; Pantheon Press

"EVE," FRAGMENT OF A LATERAL DOORWAY LINTEL FROM THE CATHEDRAL AT AUTUN; IN THE V. TERRET COLLECTION

This attitude about Spanish sculpture is clarified for us when we discover the absolute rejection of the date of 1073-1076 for the incomparable cloister of Santo Domingo de Silos, a date substantiated in Mr. Porter's *Spanish Romanesque Sculpture* not only by the epigraphy of the inscribed capital but by a wealth of analogy with eleventh century stone and ivory carving in northwestern Spain. "For our part we dispute this thesis without any qualification whatever." Like the capitals of Cluny, "these marvelous sculptures cannot possibly be dated earlier than the second quarter of the twelfth century."

Occasionally M. Deschamps mentions modern restorations, as at Angoulême. One longs for a franker treatment of this topic from some Frenchman who might be in a position to know exactly the extent of the undertaking. Merely for a matter of record the manifold activities of Viollet le Duc and his disciples would be a boon to scholars now and later. We become more sceptical than ever of the eye of the beholder when we set against Mr. Porter's praise of the Moissac *Visitation*, "I should hardly know where to find more sensitive line, more expressive drawing, more delicate finish," the statement of M. Deschamps that the *Visitation* is restored. This must mean an error in proof, as the veriest tyro cannot fail to mark the patent falsity of the Annunciation pair, particularly the Gabriel, that flanks this group.

Dissection and riposte are not the province of the book reviewer and only the pretentiousness of this volume could have tempted me so far. It is in the mediæval field that French writers are peculiarly open to challenge. Perhaps it is the habit of mind engendered by the general conception of Gothic art—which was French as nearly as any art in that period can be said to be the invention of one people—that dulls the perception of the validity of evidence, whether it be the German archivist's or the American excavator's.

INTERPRETATION OF ANCIENT ART CYCLES. BY ARMAND BURKE.

THE CHILDHOOD OF ART. By Herbert Green Spearing. *Henry Holt and Company, New York, 1930. Price $10.00.*

IF it be true—as Wilhelm Wundt urges in his classic *Völkerpsychologie*—that the native intelligence of primitive man is quite equal to the native intelligence of modern man, then it may well profit the latter to investigate and understand the art creations of the former. Authentic art-objects, at all times perhaps, have represented more of concentrated social values than other productions of human energy. In exploring the remnants of pre-historic art, in seeking to grasp the full meaning of classic periods in terms of their remote origins, we are presumably tracing the movement of an unchanging, unchangeable human intelligence. As our forbears acted, so would we have acted, with like heritage and circumstance. We ourselves are but primitive men transplanted, more richly endowed with the instruments of achievement.

In the present volume, a work already known through former editions, the author steadfastly argues for the importance of seemingly crude and utterly unæsthetic first efforts in the field of art. As the quest for beauty is a consequence rather than a cause of these first efforts, we are bound to respect them.

Not that the childhood of art is a record of ineffectuality. On the contrary. As already stated, the author's purpose (a purpose measurably realized) is to vindicate initial art experiments as valid works of creative genius; and to point the way to an accurate appreciation of all classic art in terms of its remote as well as immediate past. The method of discussion employed in support of this thesis is more vulnerable than the thesis itself. There is a marked tendency toward diffuseness. Granted that all things are relevant to an understanding of art, it would seem something less than necessary to wander so far afield.

The text constantly reminds one of the paucity of actual art-objects upon which to base scientific conclusions. In so vast and undeterminable a period as that embraced by paleolithic art, we have scarcely more material evidence with which to deal than might be housed in a single modern museum. The evidence admits of varied psychological interpretation. The author's special equipment as a psychologist, however, is not so impressive as his cautious sincerity both in the acceptance of data and in appraisal.

There can be little disposition to quarrel with Professor Spearing's estimate of the art of the reindeer period. That the best drawings at Altamira represent a superlative moment in the history of art would seem so self-evident as to make comparison with modern or any other graphic representation of animals superfluous.

In considering paleolithic sculpture, its relation to the origins of drawing, and the value of both species of art, in conjectural systems of animistic religion, the author speculates freely, again emphasizes the lack of purely factual material, and leaves us with a sense of being conducted into a darkened room in pursuit of a black cat which may not be there. The suggested problem as to whether schematic and stylized drawing belong to archaism or to decadence, the further problem as to whether early African and Siberian art belong exclusively to paleolithic or neolithic periods, confirm ones discontent with the vagueness of the material considered and of the objective pursued. Granted the occasional importance of raising such questions, granted also their relative insolubility, it would seem gratuitously discouraging to limit the statement of the known history of primitive art to the mere affirmation of its lacunæ and resultant inconclusiveness.

A penchant toward subordination of fact to theory, of exact hypothesis to shining generality, is illustrated in the chapters on Egyptian art. The amount of examples considered is at least disproportionate to the richness of the field. Conclusions vouchsafed appear negative rather than positive. Thus, after arguing that vase painting never reached great perfection in Egypt, that painting itself was always a minor art, that second and third dynasty achievements are still virtually unknown, and that Akenaten's revolt against tradition was foredoomed because of mass indifference—the generalization is reached that art along the Nile was at *all* times "buried alive, stifled and swathed in the mummy bands of priestly greed." (p. 324.)

Likewise Chaldean art, so meagrely represented in archæology by sculpture and seal engravings, was for the most part "cold, grim, unfeeling; all its humanity perishing in the hard struggle . . . for material prosperity." With fewer art subjects than in Egypt, with common animistic sources for art motivation, Chaldea achieved only limited originality of form expression. The reign of Gudea no doubt constitutes an exception.

Cretan art, here enthusiastically interpreted, is taken to be the glorious outcome of relative political and religious freedom. The animistic springs of all early art are again illustrated; but the essential quality of Cretan genius, expressing, as it did, the highest powers in a cycle of fundamentally *primitive* art, seems to have been slighted.

Passing to Greece, the author renews his allegiance to the principle that imaginative talent and variety of artistic fancy are impossible without social liberty; more particularly, social encouragement for art ideals, and state patronage for individual artists. This principle is offered as the key to Greek productivity throughout its range: from the introduction of the "tree-trunk" female form in sculpture, and the slow development of the nude, to the conscious supersedence of silhouette drawing by "outline" drawing, and the breaking down of the "law of frontality."

The volume as a whole may be judged as little more than an introduction to general art interpretation. The text suffers from lack of a well-defined public. Insufficient new facts to instruct experts, too much unproven theory to engage popular sympathy and understanding—these would appear to be the grave handicaps rather willfully undertaken by a moderately gifted though personally sympathetic author.

THE BIRTH OF WESTERN PAINTING. By Robert Byron and David Talbot Rice. *Routledge, London. A. A. Knopf, New York, 1930. Price $10.00.*

ROBERT BYRON is a young Oxford scholar who has a growing reputation as a student of Byzantine art and history and a traveler in the Near East. David Talbot Rice is a young archæologist who has already done valuable research work at Constantinople and is also an able and expert photographer. His contribution to this handsome and scholarly volume is a splendid series of photographs of the most notable wall-paintings in the monasteries of Mount Athos and also in the Byzantine buildings at Mistra near Sparta. Many of these have never been photographed before, and certainly no book yet published has contained such good photographs of details of these really epoch-making works, and therefore Mr. Rice well deserves the honors of joint authorship which Mr. Byron, with unusual generosity, has allotted to his collaborator with the camera. The frontispiece of an important detail from *The Raising of Lazarus* in the Pantanassa at Mistra reveals both the excellence of Mr. Rice's photography—under very difficult conditions—and the significance and vitality of this little known but immensely important period of European painting.

Byron's lively and stimulating text is an able contribution to constructive art criticism and not only gives us a well reasoned historical survey of the rise and development of Byzantine painting, but also links this up with the dawn of the Renaissance in Italy, insists on the Byzantine background as the explanation of certain qualities in the painting of El Greco, and finally shows the relation between the hieratical art of the Greek Empire and that twentieth century development of modern painting which is commonly described as "Post-Impressionism." No critical writer on Early Christian Art has yet investigated so shrewdly as Byron the influence of the Iconoclastic movement on painting, and his indefatigable research combined with his power of scholarly analysis enables him to make clear the essential difference between the "representative" art of classical and pagan Greece and the "interpretative" art of Christian and medieval Byzantine. For the full elucidation of this distinction the reader must be referred to the author's own pages, but it may be summed up briefly as the difference between an art that aims at reproducing the exact letter of

the form, and one that aims at suggesting the spirit of expression and character.

That the school of Siena and the Florentine primitives owed much to the earlier Cretan and Macedonian schools of painting is now generally acknowledged, but Byron emphasizes the debt and clinches the fact by his apt confrontation on the same page of reproductions of works by Duccio and Giotto beside Byzantine paintings. While the importance of Byzantine painting during the earlier Middle Ages is now an accepted fact of historical art criticism, the persistence and achievements of the Cretan and Macedonian schools during the fifteenth and sixteenth centuries and later are realized by few who have not traveled in the Near East. That is why El Greco appears as a strange solitary figure to most students of European painting, though in origin, as Byron makes clear to us, he was only one of many Cretan painters. His own gifts and his emergence into a wider sphere than the cloistered world of Byzantine painting combined, however, to give him unique prominence. Viewed from a Venetian or a Spanish standpoint, the color in a Greco appears as a new individual note in European painting. But one has only to see the mosaics in the Church of Daphne near Athens and the wall-paintings at Mistra to be convinced at once (as the present writer was) that in his cool color schemes El Greco maintained an essential tradition of Byzantine painting. Though he is unable to give us color reproductions in his book, Robert Byron makes this and many other things clear in his text. The author can be congratulated on having given us a critical volume of lasting worth, which must be read both as the right introduction to any proper understanding of the work of El Greco and also as the best and most illuminating survey of Byzantine mural painting that has appeared in English.—Frank Rutter.

AN OUTLINE HISTORY OF PAINTING IN EUROPE TO THE END OF THE NINETEENTH CENTURY. By S. C. Kaines Smith. *William Farquhar Payson, New York. Price $7.50.*

A MINIATURE HISTORY OF ART. By R. H. Wilenski. *Oxford University Press, New York, 1930. Price $2.00.*

HISTORIANS are as fallible as the rest of us and the value of their histories rests very often in their human frailty. For where mere records of fact scarcely provoke sense, interpretation and prejudice enliven. In the present instance diverse personality is revealing. Mr. Kaines Smith takes for his scope about one-third of Mr. Wilenski's world, yet his volume is three times as large. He writes of European painting with great detail and few theories; Mr. Wilenski of art with many theories and few facts. The one mixes criticism and fact as freely as the other separates them; yet the prejudice of both authors seasons their stories and ferments the wine of generalization.

Mr. Smith, the Keeper of the Birmingham Museum, begins with the early Italians whose steps from an inadequately explained Byzantine tradition into technical realism are conventionally overemphasized. He proceeds to discuss the famous "schools": the Netherlands, the German, the Dutch, the Spanish, the French, the English—bringing each down as near the end of the nineteenth century as he desires. Perversity, weariness or pedantry decrees that Spanish art end with Goya; that his chapter on the French close with a mere two pages on the Barbizons and the Impressionists; that English painting "to the end of the nineteenth century" finish with Whistler and Watts! His point of view is traditional and, when he insists that French art reflects "the intellectual rather than the emotional aspect of the national character," it is insular in the extreme. His conception of art falls clearly into the nationalistic groups characteristic of criticism a century ago.

Yet Mr. Smith's volume has virtues which are none the less real for being old-fashioned. He writes of pictures and their paint rather than movements. He cares about the incidents in artists' lives which he believes relevant to their work; he gathers the choice facts concerning the famous pictures he likes. Above all, he writes precise, vivid and unpretentious descriptions of a great many of these paintings. His chapters on the northern schools and the English eighteenth century are valuable in detail and the volume is rich in colored plates, finely reproduced.

Now it is just these virtues which Mr. Wilenski avoids. With cinematic speed he moves from the paleolithic caves where art was magic to the twentieth century where magic is art. His book is an essay in the high-lights and shadows of civilization—the subtleties, complexities, personalities vanish. It is his prejudice to believe that art history, viewed swiftly, does not appear to be "the record of certain phases of man's adjustment to his environment," as much as "the use of artists by powerful individuals or organizations as instruments in the task of imposing some particular form of adjustment upon their generation." He is interested therefore, in pointing up those "Dynastic" periods of art which glorify Egyptian Pharaohs, Mediæval Popes, Renaissance Princes, Jesuitical Revivalists, Napoleons, Society or the successful bourgeoisie.

Only to the Greeks, to the late Gothic artists and to certain revolutionary individuals of the nineteenth century does Mr. Wilenski grant the fact of artistic free will. The others are happy prisoners of a super-imposed tradition of one kind or another. The author has a genius for simplification and his analysis of the complex seventeenth century, among others, is a brilliant *tour de force*. With the nineteenth however, he is less successful though no less provoking. Two important social factors, the salon and the camera, confuse his arbitrary fore-shortening. Somehow these items do not integrate smoothly with romantic individualists on the one hand, nor academic classicists on the other. The reader is ready to admit that the Impressionists and Post-Impressionists did put a few snarls in simple social psychology, but one need not simplify to the extent of thrusting Degas between Van Gogh and Rodin as an example of romantic individualism, nor hold the intense work of Cézanne along side of Picasso's cubism to illustrate the return to classical order. This is but to imitate the privileged perversities of Mr. Roger Fry.

Yet the conclusion of this miniature history is clear enough. The ideals of individual sensibility and freedom are now obsolete; the dynasty of the machine is upon us. Order, centralized control, discipline—these are the coming artistic ideals. A more centralized capitalism or socialism or even another war may make it again as impossible as in any ancient regime, for "the experimenting artists and their supporters to exist."—Henry Ladd.

ALTSPANISCHE KIRCHENBAUTEN. By A. S. Frischauer. 115 illustrations and 9 plates. *Walter de Gruyter, Berlin. Price 24 Marks.*

ENGLISH ROMANESQUE ARCHITECTURE BEFORE THE CONQUEST. By A. W. Clapham. *Oxford University Press, New York. Price $10.00.*

ENGLISCHE KATHEDRALEN. By Konrad Escher. 173 illustrations. *Drei Masken Verlag, Munich. Price 12 Marks.*

ROMANISCHE TIERPLASTIK UND DIE URSPRUENGE IHRER MOTIVE. By Richard Bernheimer. *F. Bruckmann Verlag, Munich. Price 35 Marks.*

THE origin and development of Romanesque architecture form the common theme of all four books, although the viewpoint and method of approach vary. Dr. Frischauer's book, *Altspanische Kirchenbauten*, presents the richly developed history of Spanish church architecture, which can be traced through authentic data back to the fourth century. The oldest dated edifice which has been preserved is of the year 661. Although the turn from the eleventh to the twelfth century is the period covered by the text, Dr. Frischauer ascribes the work as a whole to the late antique. Her research would prove that the influence of the earliest Western European manner is combined with that of the classical period; and that the second millenium, so far as Spain is concerned, did not originate the later styles, but actually developed a late antique.

The greatest spiritual occurrence in the late antique period was the penetration of Christianity. From Rome, through Northern Africa, the new faith made its way into Spain. As allies of the Roman Emperor, the Ostrogoths settled on Spanish ground which heretofore had been the best organized Roman province. In the fifth century the zenith of their power in Spain was reached. Though the power of the western Roman empire disappeared, its culture remained. The vital question which arose in Spain was the adjustment of the Roman cultural tradition with Germanic and Eastern influences as well as native thought.

In the architecture of the church, the liturgy was the controlling

factor. Inasmuch as the earliest services were general assemblies with instructive readings, they merely required a single assembly room for the congregation, as well as an altar in some prominent place which could be seen by all, and from which the priest could be heard by all. This was the origin of the centrally-planned building. But the changing liturgy necessitated changes in the building, and the basilica type was adopted. Thus ensued the three main parts of the Christian church—the nave, the choir, and the chancel. A building with one nave or nave and two aisles, and the centrally planned building were the two main types of old Spain. Dr. Frischauer then mentions various mixed forms which, in my opinion, can safely be grouped under the two main types.

After an appreciation of the available material on the subject, Dr. Frischauer comes to her final conclusion, one with which we must agree, for it is based on clear, historical development:—It is doubtful whether the German Visigoths, under whose political domination Spanish church architecture developed, exerted any form-building influence. The Germanic immigrants themselves had been too long under foreign domination to retain any of the important architectural characteristics of their northern homeland; their autochthonous expression of form was of lesser importance than that of the Iberian inhabitants of the peninsula who, after all, were not so closely bound to Roman culture. A possible spread of a style of abstract ornamentation by the Germans, such as the author describes, must have been a minor characteristic of Spanish church architecture. The influence of the Orient became apparent, and permanent Western European elements became more noticeable. The arch form of the Mediterranean developed, presumably nurtured by monumental Oriental prototypes, in restricted dimensions because of restricted means, but nevertheless evincing an autochthonous power in the richness of its forms.

Geographically it is a wide jump, for those times, from Spain to England, and yet it is surprising with what similarity the development of church architecture progressed in both lands. In his *English Romanesque Architecture before the Conquest*, Mr. A. W. Clapham clearly shows us what was produced on the island in pre-Romanic times. The Romans had brought their building art here, but it was only developed with the conversion of England to Christianity by St. Augustine in the seventh century. All of the primitive buildings of the fourth century (the earliest period of which traces have been found) and of the seventh, are confined to Wales, Cornwall and Galloway. They all give evidence of barbaric traits. The conversion of England was the turning point. Italy, in stress and turmoil, overrun with the Goths and the Lombards, was suffering because of the multitude of fugitives who had come from Syria, Arabia and Africa, seeking refuge from the Moslem conquerors. It is quite evident that the result of all these influences was catastrophic to Italian art. While Italy was sinking as a world power, St. Augustine was sent to England. This was greatly to the benefit of England which, young and strong, awaited new impressions. Nor must we forget that the Anglo-Saxon kings were receptive to all things new. Anyone who had a new method of preaching, a new style of ritual, or a new plan for a church, was received with open arms. Because of this, the seventh century proved to be a momentous one for English church architecture. There were two distinct divisions in England—North and South—the southern portion, Kent, being under the influence of the Roman missionary, St. Augustine, and the northern portion, Northumbria, under Benedict Biscop and Wilfrid. Clapham's treatment is historical, beginning with the earliest churches in the south before the conversion by Augustine, and proceeding to the period of the Heptarchy. All the Kentish churches are so similar in design, construction, and layout, that their homogeneity is more than apparent. It is difficult, however, to ascertain and to draw any conclusions as to where their exact prototypes may have stood. The available material does not permit of our being certain in all cases. Neither Rome nor Gaul strongly recalls the type. Northern Africa and the western coast of the Adriatic give us a somewhat firmer hold. Clapham, after examining structure and external evidence, comes to the conclusion that the Kentish churches show Italian characteristics with a more marked eastern and Roman influence, an influence which also might be derived from Greece if not further to the East. The Northumbrian group is the second. Remains of the oldest churches go back to the seventh century, although remaining traces are fewer than those in Kent. The general impression of these churches is barbaric and, according to Clapham, they are all unquestionably of Gallic origin, and Merovingian Gaul was their godfather. Clapham is to be congratulated for his chapter on ornamentation and decoration during the Heptarchy. He gives us an even greater wealth of convincing material than Strzygowski.

Carolingian architecture, from the turn of the ninth century up to the Norman Conquest, is the period of the second half of Clapham's book. Except for a few badly impaired village churches, very little has been preserved in England out of the Carolingian period. Clapham therefore starts out on the Continent, where he believes the sources to be available, and then finds in St. Riquier in Picardy those marks which are indisputably applicable to Carolingian buildings. He finds other examples in Cologne and in the valleys along the Rhine. Reconstructed examples in England, such as Canterbury, Winchester, and Durham, the abbeys of Ely and Glastonbury substantiate observations made on the Continent.

The mixture of styles which denotes the distinctive characteristic of almost every English cathedral gives Konrad Escher the opportunity of dividing his *Englische Kathedralen* into a comprehensive text and topographical-chronological descriptions of individual buildings. Escher quickly passes over Celtic, Anglo-Saxon and Norman influences in favor of the English Gothic.

Inasmuch as the Anglican service continued to a great extent to be that of the mediæval Roman Catholic Church, the plan of an English church, in spite of Puritanical destruction and the unsuccessful restorations of the eighteenth and nineteenth centuries, remained essentially the same. The division into presbytery, choir and nave is of importance even today. The characteristics of English church architecture are pointed out. Escher deals with differences among French churches of the same period, particularly those of design. The horizontal, which dominates the English church, is shown by means of excellent examples.

Each church is individually treated in a topographical series. This chapter is both clear and comprehensive and the development of each building can be easily followed. Herein lies the value of the book, for it is a well documented guide to the churches of England.

The object of Richard Bernheimer's *Romanische Tierplastik und die Urspruenge Ihrer Motive* is to describe that portion of Romanesque architecture which deals with animals and mythological creatures and their battles with man and amongst themselves. Important and noteworthy appearances in the history of the mediæval art of animal sculpture reveal a diabolical and symbolic world which lived its life side by side with that of religious art. The author places special importance upon Oriental examples.

There is hardly a school of architecture in the Romanesque in which animal sculpture is lacking. This was due to the stone carvers who roamed through Europe in groups and offered their services wherever a church was to be enriched. The result was an international style of ornamentation with regional differences blurred. In Bernheimer's illustrations we find similarities in animal sculpture from Italy to England, from Spain to Northern Germany. However, and this is one of the merits of his book, Bernheimer shows us that individual regions varied in their reception of animal ornamentation, that they differed as to what portions of the churches animal sculpture should be applied. What is more, at times the animal element predominated over the religious, and again at times retreated to the background. His research is quite contrary to that of earlier French and German students, who often arrive at incorrect mythological interpretations due to a lack of knowledge of the entire European material, and who ascribe certain animal sculptures to particular racial groups. It is of additional cultural and philosophical importance that Bernheimer recognizes that many of the motifs in European animal sculpture at that time had their sources in Oriental art, and that an arc is formed from Ur to the decoration of mediæval churches.—KARL KÜP.

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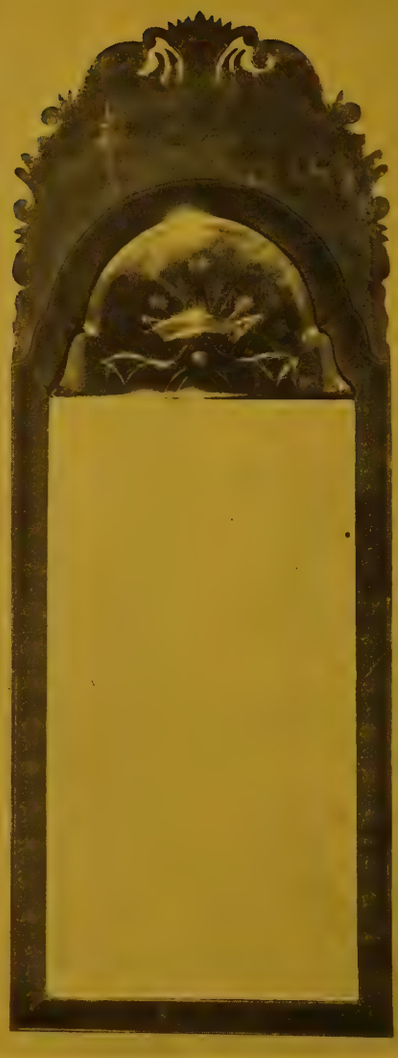
PRINTED by Dufour in 1825, this hand-blocked wall paper unites a Hellenic chastity of form with a certain Gallic grace . . . Both the subdued and brighter hues are delicately blended into an exquisite symmetry . . . The eight scenes, based upon Fénelon's adaptation of a Greek legend, depict the adventures of Telemachus on the island of Calypso . . . This old wall paper is but one of the many authentic mural specimens in the Carlhian collections . . . Transcripts at our studio.



Courtesy of Kaufman, Antiques

AMERICAN LOOKING GLASS OF QUEEN ANNE TYPE

EXHIBITIONS

(*Continued from page 58*)

and pieces of metal ware. The gorgeous tonality and rich materials of the No drama robes and Buddhist priest robes provide the whole exhibit with splendid color.

THERE was a strong distinction made in the early mirrors of this country between mirrors and looking-glasses. The type which is reproduced here from Kaufman, 338 Newbury Street, Boston, would have been called a looking-glass, for a mirror meant "a circular convex glass in a gilt frame."

This one is a revival of a type which was made in England in the time of Queen Anne. The flat frames of the American mirrors were of mahogany and not walnut, which was used in the English ones, but their outlines were sawed to imitate the rich designs of their predecessors and often achieved great distinction The glass was sometimes made in two sections, as this one is, to avoid a tax upon glass beyond a certain size. The upper section is engraved with a design while its lower edge is lapped over the other piece of glass. Here the pattern is a coronet which is faintly suggested again in the outline at the top. ■

ONE of the charming antique shops of New England is Queen Anne Cottage at Accord, Massachusetts. It is situated on a good automobile road in a pleasant little Cape Cod house whose dooryard garden is fragrant with flowers from the white picket fence to the green door with its brass knocker. Inside there is an array of fine Colonial furniture and a superior collection of china. One of the loveliest garnitures consists of three pieces of Liverpool luster. The design of flowers and foliage emphasizes an orange-red color that is characteristic of this pottery while a silver bird gives the glint of luster which is so much more effective in combination with colors than alone.

A grandfather's clock made by Aaron Willard is another feature of this collection. Aaron was the most successful member of the famous Massachusetts family of clockmakers of whom Simon was the best known. The Willards did not make their own cases but insisted on the best workmanship. They are all of the same general model, made of carefully selected and well seasoned oak, mahogany and cherry, inlaid with satinwood or holly.—JEANNETTE LOWE.

Collection of Miss Julia E. Peck, of Detroit

"AFTER WORK," BY SERGE YOURIEVITCH, IN HIS EXHIBITION AT THE BROOKLYN MUSEUM

AMERICAN "WING CHAIRS"

(*Continued from page 30*)

reason for this is that they were always understood to be easy chairs, commode, sick and bedroom chairs, the greatest number having been converted for formal use, in comparatively recent years, by the removal of an extra seat frame. Any or all of the examples here pictured could have been employed as commode chairs, but it is now impossible in their present state of transformation or reupholstered form to definitely say which were and which were not. It is extremely doubtful if any antique dealer or his predecessor, the second-hand furniture man, ever sold a chair to a modern collector without first hammering out the offending seat, therefore this point cannot but be surprising to them as well as to museum officials who likewise seem ignorant of the subject. The receptacles were often made of the finest wares—Staffordshire, Bennington and Nankin, or of metals, such as tin, pewter and silver, fabricated by now celebrated craftsmen. Today these chairs are exhibited with much pride and are usually found in the best rooms of the house or museum, and it must be admitted with some justice, for not only are the American "wing chairs" well executed, gracefully shaped and sometimes beautifully carved, but also highly comfortable and inviting. The scrolls and sweeps of the backs and arms are indeed admired, certainly complementing the rich bold sofas of the period with which they are found in the most urbane present day apartment.

Even though the frames obscured by upholstery were made of pine, occasionally maple and less frequently walnut, the legs and stretchers, as well as in rare instances like the Benjamin Randolph chair (Fig. 8) the seat frames and arms were constructed of mahogany, maple or walnut to suit the other furniture in the room. The methods of fabrication so closely copy those used on side chairs that it would be superfluous to present the details here. The frames were usually made by a specializing chairmaker who either sent the half-finished product to an upholsterer or had some one in his own employ to complete the piece, as did Thomas Elfe of Charleston, South Carolina, who, describing himself as a cabinetmaker, advertised that as he had "now a very good upholsterer from London," he undertook "all kinds of upholsterer's work, in the best and newest manner" early in January, 1751. The upholstering business enjoyed the prosperity of the allied trades, but was almost always separate from cabinet and chairmaking. The newspaper notice

A Connecticut lowboy, a Chinese Lowestoft bowl, and a Chinese mirror portrait—all circa 1750—from our collection of unquestionable antiques. Photographs and particulars upon request.

Shreve

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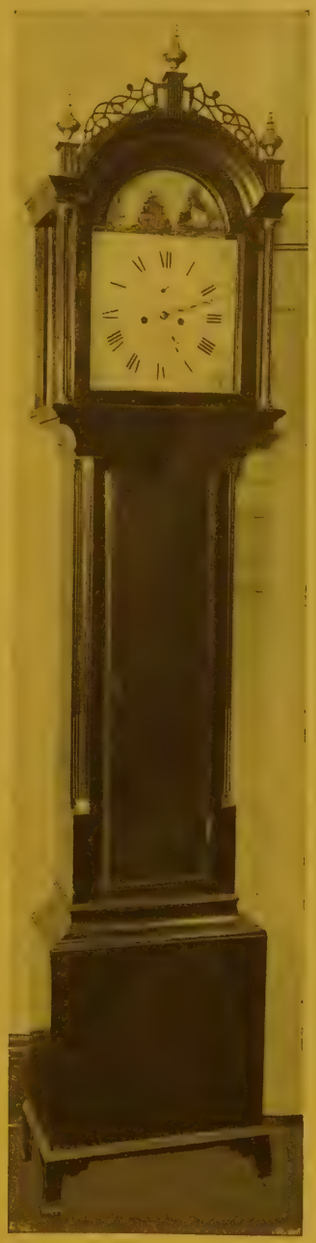

A rare American clock and one of the finest with the rocking ship dial. Made by Aaron Willard, Grafton, Massachusetts. (C. 1775.)

In original condition even to having the label on the inner side of the door. The clocks made by Willard deserve recognition not only for the fine mechanism of their works, but for their beauty of line and proportion.

Queen Anne Cottage
Queen Anne Corners
ACCORD, MASS.
Route No. 3. Halfway between Boston and Plymouth

(Fig. 1) of Thomas Hewes of Philadelphia in 1767 may be taken as typical of those that appeared in Colonial days, except for the addition of the curious woodcut of an easy chair. Possibly the most ambitious and fashionable upholsterer in New York was Joseph Cox who came from London several years before the Revolution. He had the sign of the Royal Bed hanging in front of his shop, first in Dock Street and later in Wall Street where he combined this calling with that of cabinet and chairmaking. In 1771, Cox announced that his chair activities alone included every sort of "sophas, settees, couches, burgairs, French elbow, easy and corner chairs; back stools, mewses, ribband back, Gothic and rail back chairs."

As would naturally be expected, the original coverings have not survived the generations of use to which they have been subjected, and after all what modern owner, either as a collector or inheritor, would prefer the age-worn, faded, dirty and tattered one to a shining bright damask or a sprightly printed chintz? But what then were the fabrics during the eighteenth century? And what were the colors? The answer to the last question would invariably be crimson, green and yellow, but it would require a long list to enumerate the habitual materials. Woolens, "Turkey work" and leather were familiarly utilized until about 1725 when the first easy chair covered in silk, belonging to Henry Franklin, a Boston merchant, is noted. Subsequently these chairs were fitted with the identical goods as the window and bed curtains; not infrequently they were luxurious in texture and rich in color, giving the room its designation as "the yellow room." Although the same arrangement of furniture was to be found in every home, the great variety of English and India chintzes, calicoes, worsted or silk damask, moreens, harrateens, cheneys or chinas and colored flowered russells, certainly did anything but produce a monotonous effect. Some of the glory of the early coverings may be imagined from the following quotations: "In the great Chamber, 1 New Coach Bed green Cheney, £30; 1 Easey Chair, Ditto, £11.—Inventory of James Pecker, Wharfinger, Boston, 1734.

"In the Front Chamber, 1 Red China Easy Chair Broken, £5.—Inventory of Capt. Edward Pell, painter, 1737.

"In ye Hall Chamber, 1 Easy Chair, with Calico covering, £8.—Inventory of Capt. John Welland, distiller, 1737.

"In the best Chamber, 1 Green China Easie Chair, £10.—Inventory of James Townsend, wine cooper, 1738.

"In the Front Chamber, 1 Red Easy Chair, £3. 6. 8. Suet of red curtains & rods, £2. 8. 0.—Inventory of John Proctor, innholder, 1756.

"In the Front Chamber, 1 Harrateen Easy Chair, £10. 1 Cornish Bed, Harrateen Curtains, Head cloth Teaster, &c., £30.—Inventory of Capt. John Hill, mariner, 1739."

John Hancock's bedroom was beautifully decorated in deep red, and possessed the common easy chair, bed hangings and window draperies, while the "Great" chamber in the Governor's Beacon Street mansion was adorned in canary-colored silk. The bed, window curtains, squabs or cushions, "sopha," easy chair and ten mahogany side chairs were all of yellow damask. About 1770, a new style of bed and matching window curtains were introduced from England and naturally applied to the chairs of the room—"copper plate and pencilled furniture" in red, blue, purple, green or another color principally on a white background. It derived its name from the pictures that were printed thereon which were similar to the design upon the "pencilled china" of the period. An idea may be had of the elegance of the chintzes by a short description given in 1782 of "one full piece of chintz with a chocolate ground and light coloured stripes with green and blue flowers" and "two part pieces, one with a small running flower, the other with small round spots of different colours."

John Elliott, the Philadelphia cabinetmaker in 1754 rendered Edward Shippen a complete accounting for "An Easy Chair frame Carved Claw and knee—1–16–0" (see the illustration in the *International Studio* for August, 1929, p. 23); "to making up Do—1–6–0." In1767 John Mason, an upholsterer, "Living in Elfreth's Alley, between Arch and Race-streets, three Doors above Front-street" in the Quaker City, "considering the Stagnation of Business, and Scarcity of Cash," only charged fifteen shillings to "Making an easy Chair" and six shillings to "Making a Cover for Ditto," but of course the materials were always extra.

The initial attempt to regulate the scale of prices in January, 1786, at Philadelphia, gives the subjoined tabulation:

	Mahogany £ s. d.	Walnut £ s. d.	Journey man £ s. d.
"Easy Chair frame plain feet and knees without castors	2 10 0	2 5 0	0 18 0
Do with Claw feet	2 15 0	2 10 0	0 18 0
Do with Claw feet and Leaves on the Knees (see Fig. 10)	3 5 0	3 0 0	0 18 0
Do Marlborough Feet Bases & Brackets (see Fig. 12)	2 10 0	2 5 0	0 18 0."

The Journeymen Cabinet and Chair-Makers Philadelphia Book of Prices, for 1795, gives the schedule of wages for the craftsman, at the same time showing the scope of their labors. The legs were plain, square, tapering, inlaid, molded, reeded, round turned or ending in the spade. Fig. 11 shows a type made in the late eighteenth century.

	£ s. d.
"An easy chair frame plain feet no low rails (stretchers)	1 5 0

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ANNA MAGNER
by the depot

DANIEL MAGNER
around the corner

HINGHAM, MASS.

Courtesy of Black, Starr and Frost-Gorham, Inc.

TABLE ARRANGEMENT FROM A CURRENT SUMMER EXHIBITION SHOWING THE USE OF SILVER IN GARDEN SETTINGS

A Commode front	o	1	o
A close stool in ditto	o	7	6
A fram'd seat extra	o	2	o
Plowing and tonguing the ends of loose seat	o	o	9
Square clamping ditto	o	1	5
Low rails to ditto	o	4	o

Other extras see plain bannister chair or tables of ditto."

In the next year *The Philadelphia Cabinet and Chair-Makers' Book of Prices* prints a statement as to the cost of easy chairs in both mahogany and walnut.

	Mahogany £ s. d.	Walnut £ s. d.
"An easy chair frame without lower rails	4 o o	3 15 o
Add for commoding the front	o 2 6	o 2 6
— — close stool framed	o 11 3	o 11 3
— — lower rails	o 7 6	o 6 6
— — cabriole	o 7 6	o 7 6."

The Table of Prices for Cabinet Work in Hartford, Connecticut, 1792, similarly reveals the following:

	£ s. d.
"For an Easy chair, with plain or fluted legs stuff'd	4 4 o
Ditto with claw feet	4 10 o."

For some reason a reliable survey of easy chairs has been heretofore lacking in all available furniture accounts, but there does exist ample history and logical interesting facts hidden away in obscure sources. Nearly every bit of data here presented is unknown to collectors, while most of the examples pictured, each excellent in itself, is originally reproduced, and this should induce a more genuine appreciation of this little considered subject. The Philadelphia school of artists, about whom we have the fullest knowledge, could have produced any of these specimens, and actually did follow the lines of practically all, but handicraftsmen in other seaboard cities were also capable, industrious, and well patronized, so it is often most difficult to discriminate. The years given, are, in the majority of cases, only supported by circumstantial evidence, and are entitled to a broad coverage, for ball-and-claw foot easy chairs with the acanthus leafage were made in 1754 and also in 1786 at Philadelphia, while the cabriole leg remained in vogue as late as 1796 in the Quaker City, and claw feet were ordinarily fashioned at Hartford, Connecticut, in 1792.

REPORT OF AUCTION SALES

OLD MASTERS

SOTHEBY & COMPANY, 34 & 35, New Bond Street, W. I. Paintings, sporting pictures and drawings by Old Masters, belonging to W. H. Woodward, Esq., the late Mrs. Diana Wright Biddulph, Lady Miller, Lady Curre and others, sold May 13, brought a total of £10,956. 12s. A report of items of £400 and over follows: £ s. d.

29—*The Infant St. John in a Landscape* by Filippino Lippi, 28½"x16"; Dr. Borenius 400 o o

45—*Portrait of a Lady* by Cornelis Janssens, 29"x24½"; Leggatt 440 o o

62—*Venice* by Canaletto, 47"x84"; Leger 820 o o

81—*Portrait of the Artist* by Pierre Mignard, 53"x41"; Destrem 720 o o

84—Sheet of studies of a young woman in black, red and white chalk by Antoine Watteau, 7½"x8¼"; Wallroff 1550 o o

98—*Sporting Subject at Prestwold* by J. Boultbee, 46½"x60"; Ellis & Smith 500 o o

99—*Commodore Sir George Collier Destroying the American Fleet in Penobscot Bay, 1779* by Dominic Serres, 38½"x59"; H. Davis 680 o o

101—*Foxhunting: the Start, the Find, the Chase* by Dean Wolstenholme (Senior), 35½"x47½"; Roe 2000 o o

RAHIR LIBRARY

Paris, Hôtel Drouot Mes. Lair Dubreuil and Henri Baudoin, auctioneers, M. Francisque Lefrançois, expert. Library of the late M. Edouard Rahir, second sale, comprising 15th and 16th century books, illustrated with wood-cuts of the period, old and modern bindings of the finest quality, sold May 6, 7 and 8, brought a total of 1,307,440 francs for the first day (lots Nos. 346 to 514 inclusive), 1,329,890 francs the second day (lots Nos. 515 to 692), and 3,902,115 francs the third day (lots Nos. 693 to 705 and 251 to 345), grand total for the three days:—6,539,445 francs. A report of principal items follows:

Francs

279—*Chroniques de France*, sometimes called *Chroniques de Saint-Denis*, a history of the French people from mythological times

Chevojon photo *Blanche, Architect*

Detail of the Temple of Angkor Vat at the Colonial Exhibition in Vincennes.

ART EVENTS IN EUROPE

The International Colonial Exhibition at Vincennes, the loan exhibition of Indian art at the Burlington Fine Arts Club in London, the noteworthy exhibitions, salons and auctions in Germany and elsewhere in Europe, all suggest the necessity of making plans well ahead.

Then come or write to INTERNATIONAL STUDIO Hotel and Travel Bureau for information about transportation facilities and accommodations abroad.

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STEAMSHIP SAILINGS · JULY '31

DATE	FROM	TO	LINE	STEAMER
July 1	New York	Havre	French	Paris
July 1	New York	Hamburg	United States	Geo. Washington
July 1	New York	Glasgow	Anchor	Transylvania
July 2	New York	Bremen	North German Lloyd	Stuttgart
July 2	New York	Havre	French	De Grasse
July 2	New York	Marseilles	Fabre	Providence
July 2	New York	Hamburg	Hamburg-American	New York
July 3	New York	London	American Merchant	American Shipper
July 3	New York	Antwerp	Red Star	Westernland
July 3	New York	Liverpool	White Star	Britannic
July 3	New York	London	Atlantic Transport	Minnewaska
July 3	New York	Southampton	White Star	Homeric
July 3	New York	Hamburg	United States	Republic
July 3	New York	Copenhagen	Scand.-American	Frederik VIII
July 3	New York	Gothenburg	Swedish American	Kungsholm
July 3	New York	Oslo	Norwegian America	Bergensfjord
July 3	New York	Genoa	Nav. Gen'l. Ital.	Augustus
July 4	New York	Rotterdam	Holland-America	Rotterdam
July 4	New York	Southampton	United States	Leviathan
July 6	New York	Havre	French	France
July 7	New York	Bremen	North German Lloyd	Europa
July 8	New York	Hamburg	United States	President Harding
July 8	New York	Southampton	White Star	Majestic
July 8	New York	Southampton	Cunard	Aquitania
July 8	New York	Copenhagen	Scand.-American	United States
July 9	New York	Hamburg	Hamburg-American	Albert Ballin
July 9	New York	Liverpool	Cunard	Scythia
July 9	New York	Bremen	North German Lloyd	General von Steuben
July 9	New York	Antwerp	Red Star	Lapland
July 9	New York	Trieste	Cosulich	Saturnia
July 9	New York	Barcelona	Spanish Transatlantic	Manuel Arnus
July 10	New York	London	American Merchant	American Trader
July 11	New York	Rotterdam	Holland-America	Volendam
July 11	New York	Havre	French	Ile de France
July 11	New York	Bremen	North German Lloyd	Columbus
July 11	New York	Hamburg	Hamburg-American	St. Louis
July 11	New York	Liverpool	White Star	Adriatic
July 11	New York	Glasgow	Anchor	Cameronia
July 15	New York	Bilbao	Spanish Transatlantic	Cristobal Colon
July 16	New York	Havre	French	Lafayette
July 16	New York	Bremen	North German Lloyd	Dresden
July 16	New York	Hamburg	Hamburg-American	Hamburg
July 16	New York	Hamburg	United States	America
July 16	New York	Southampton	White Star	Olympic
July 16	New York	Southampton	Cunard	Berengaria
July 16	New York	Gothenburg	Swedish American	Drottningholm
July 17	New York	London	Cunard	Samaria
July 17	New York	Liverpool	White Star	Baltic
July 17	New York	London	American Merchant	American Banker
July 17	New York	Antwerp	Red Star	Pennland
July 17	New York	Genoa	Lloyd Sabaudo	Conte Biancamano
July 17	New York	Glasgow	Anchor	Caledonia
July 18	New York	Rotterdam	Holland-America	Statendam
July 18	New York	Havre	French	Paris
July 18	New York	Bremen	North German Lloyd	Bremen
July 18	New York	London	Atlantic Transport	Minnetonka
July 22	New York	Hamburg	United States	President Roosevelt
July 22	New York	Southampton	Cunard	Mauretania
July 23	New York	Marseilles	Fabre	Sinaia
July 23	New York	Bremen	North German Lloyd	Europa
July 23	New York	Southampton	White Star	Homeric
July 23	New York	Hamburg	Hamburg-American	Deutschland
July 23	New York	Bremen	North German Lloyd	Berlin
July 23	New York	Gothenburg	Swedish American	Gripsholm
July 23	New York	Havre	French	Rochambeau
July 24	New York	London	American Merchant	American Farmer
July 25	New York	Havre	French	France
July 25	New York	Copenhagen	Scand.-American	United States
July 25	New York	Oslo	Norwegian America	Stavangerfjord
July 25	New York	Rotterdam	Holland-America	New Amsterdam
July 25	New York	Hamburg	Hamburg-American	Milwaukee
July 25	New York	London	Atlantic Transport	Minnekahda
July 25	New York	Liverpool	White Star	Cedric
July 25	New York	Liverpool	Cunard	Laconia
July 25	New York	Genoa	Nav. Gen'l. Ital.	Roma
July 29	New York	Southampton	Cunard	Aquitania
July 29	New York	Hamburg	United States	Geo. Washington
July 30	New York	Hamburg	United States	Republic
July 30	New York	London	American Merchant	American Shipper
July 30	New York	Hamburg	Hamburg-American	New York
July 30	New York	Trieste	Cosulich	Vulcania
July 30	New York	Havre	French	De Grasse
July 31	New York	Southampton	White Star	Majestic
July 31	New York	London	American Merchant	American Shipper

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WOODCUT BY WILHELM RUDOLPH, IN THE TRAVELING EXHIBITION

until the reign of Charles VII, published by Antoine Vérard, Paris, 1493. This is the second edition of the *Chroniques*, but the first illustrated edition, and is considered as rare and valuable as the first edition printed in 1476 by Pasquier Bonhomme. The Rahir copy, originally in the library of J. Legrant, sieur de Saint Germain, subsequently belonged to Lord Sunderland, M. Henri Bordes, and M. L. de Montgermont. Maggs..... 480,000

280—*Hypnerotomachia Poliphili* by Francesco Colonna, Aldus Manutius, Venice, 1499, in folio, first edition, illustrated with 160 wood cuts attributed variously to Mantegna, Benedetto Montegna, Giovanni Bellini, and Giovanni Andrea.... 400,000

514—Aesop's Life and Fables, *Esopi Appologi Sive Mythologi* with additional fables by Sebastian Brant. This copy, originally the property of Thomas Maioli, is mentioned by Hobson in *Maioli, Canevari and others*, London, 1926, 62. Formerly in the libraries of M. Henri Bordes and M. L. de Montgermont. Gibour (agent) 370,000

339—Book of Hours *Heures à l'Usage de Rouen*, Antoine Verard, Paris about 1490, with sixteenth century French binding and 16 large wood cuts and 164 small ones attributed by M. Monceaux to Pierre le Rouge. Quaritch..... 260,000

294—Epistles of Saint Jerome, Lorenzo di Rossi de Valenza, Ferrara, 1497, sixteenth century Italian binding, numerous wood cut illustrations. Hoepli..... 215,000

262—Fables of Bidpai in German, after the Latin version of John of Capua, which was in turn based upon a Hebrew version of the original Arabic text. Leonard Holle, Ulm, 1483. 127 wood cuts and old binding. Mensing..... 180,000

295—First edition of the Italian translation of *Fasciculus Medicinæ* of John of Ketham, the oldest known book with anatomical illustrations. Rosenbach..... 150,000

254—*L'Art de Bien Vivre*, Antoine Vérard, Paris, 1492, binding by Niedrée, printed by Pierre le Rouge, Gillet Cousteau and Jéhan Menard. Lefrancois..... 138,500

272—*The Life of Saint Lydwine*, translated from the German of Jan Gerlac into Latin by Jan Brugman, Schiedam, 1498. Baer 105,000

641—*Phebus des Desduiz de la Chasse des bestes sauuiage et des oyseaux de proye.* Treatise on hunting by Count Gaston de Foix, called Phoebus. Vérard, Paris, about 1503. First edition; binding by Chambolle-Duru. The second work ever published in French on hunting. Nauvy..... 90,000

291—*Hoefkijn van Devotien* (Garden of Devotion) Rolandt van den Dorpe, Antwerp, 1496, with 18 large wood cut illustrations, binding by Chambolle-Duru. Maggs 75,000

313—*Speculum Humane Salvationis*, ascetic poem in Latin, attributed to Conrad of Alzheim, accompanied here with a German translation by John of Carinthia, or of Giltingen, and also by the *Speculum sanctæ Mariæ* of Jean Andreas of Bologna. Gunther Zainer, Augsbourg about 1471. Rosenthal..... 67,000

255—*La Nef des Folles* by Josse Bade, translated from the Latin by Jehan Droyn, written as a complement to the German poem *La Nef des Fous* by Sebastian Brandt. Geoffroy de Marnef, Paris, about 1500, illustrated with 22 wood cuts and, like all known examples, printed on vellum. Binding by Bauzonnet. Trautz. Maggs 62,000

333—Book of Hours *"Heures à l'Usage de Rouen,"* Simon Vostre, Paris with almanack from 1508 to 1528, 25 wood cuts, of which 14 are full page, and a sixteenth century binding. Meynial..... 58,000

277—*Cent Nouvelles*, Antoine Vérard Paris, 1486, printed by Pierre Levet; first edition of these tales composed during the retirement of Louis XI when still Dauphin at the court of the Duke of Burgundy, after Louis' revolt against his father, Charles VII, in 1456. Giraud-Badin 55,000

312—*Der Schatzbehalter*, mystical treatise illustrated with 95 full page wood cuts by Michael Wolgemuth, the teacher of Dürer, representing Biblical scenes. Anthonien Koberger, Nuremberg, 1491. Colnaghi 54,000

265—Boccaccio. *"Libri Johannis Bocacij de certaldo mulieribus claris"* Gilles van Heerstraten, Louvain, 1487, with 76 wood cuts. Goldschmidt..... 52,000

BARON H. DE R. COLLECTION

Paris, Galerie Georges Petit, Me. Lair Dubreuil, auctioneer, Messrs. Féral, Catroux, Schoeller, Mannheim and Pape experts. Old and modern pictures, furniture, tapestry, porcelain, of the seventeenth, eighteenth and nineteenth centuries. From the collection of the Barön H. de R. Sold May 15, brought a total of 1,931,890 francs. A report of principal items follows: Francs

3—*Road Across the Fields at Marcoussis*, painting, in oils, by Corot 46 cent. by 55. Mentioned in *Oeuvre de Corot* by Robaut, exhibited in French 19th century art exhibition at Copenhagen in 1914. Signed. Gilbert Levy..... 258,000

32—*Dancer*, painting in oils, on wood, by Schall. 32 cent. by 24. Stettiner.. 195,000

116—Gobelins tapestry of the Louis XV period after a cartoon of Claude Audran representing Jupiter on a dais border attributed to Perrot, painter of ornaments at the Royal Gobelins factory executed by Neilson, signed with his name and dated 1764, 3 m. 50 by 2 m. 85. Fabre.. 122,000

106—Little table of the Louis XV period with a top of antique Sèvres porcelain, *pâte tendre*. Height 69 cent., width of top 33 cent. Fabre..... 100,000

33—*Dancer*, by Schall, in oils on canvas, 35 cent. by 27. May..... 95,000

34—*Dancer* by Schall, in oils on canvas, 32 cent. by 24. Roblet..... 77,000

45—Oblong jar in antique Sèvres porcelain, *pâte tendre* decorated with a design representing peasants in the country, the sides decorated with flowers. These designs are framed in green, but the background is *rose Pompadour*. 19 cent. by 25. Gilbert Levy..... 76,000

85—Two Groups in bronze, the *Capture of Orithyea by Boreas*, by the sculptor, Gaspard Marsy (1624–1681) and the *Capture of Proserpine by Pluto*, by François Girardon (1628–1715). Height of each group 65 cent. Fabre.....For both, 64,100

102—Screen in carved and gilded wood with a Gobelins tapestry of the Louis XV period representing a young peasant woman set in the frame, signed Neilson. Height of screen 1 m. 15; height of tapestry 60 cent. Fabre..... 50,000

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ARDEN STUDIOS, 460 Park Ave. Woodcuts by Gertrude Hermes; water colors, garden sculpture and furniture, through the summer.

ARGENT GALLERIES, 42 West 57th St. National Association of Women Painters, through the summer.

JOHN BECKER GALLERIES, 520 Madison Ave. Prints, lithographs and woodcuts by Paul Ninas, Pinto and Charlot, through July.

BELMONT GALLERIES, 137 East 57th St. Paintings by Old Masters.

BONAVENTURE GALLERIES, 536 Madison Ave. Autographs, rare books and works of art.

BOWER GALLERIES, 116 East 56th St. English eighteenth century portraits.

JAMES D. BROWN, 598 Madison Ave. Paintings, porcelains, rare fabrics and objects of art.

BROWNELL-LAMBERTSON GALLERIES, 106 East 57th St. Contemporary sculpture, paintings, ceramics and glass, through July.

BRUMMER GALLERY, 53 East 57th St. Works of antique and modern art.

DR. OTTO BURCHARD GALLERY, 13 East 57th St. Chinese bronzes of the Ch'in and Han periods, through July.

ERIC CARLBERG GALLERIES, 17 East 54th St. English eighteenth century portraits and sporting prints.

CHARLES DANIEL GALLERIES, 600 Madison Ave. Modern American artists.

THERON J. DAMON GALLERIES, 52 East 56th St. Eastern Mediterranean art.

DUDENSING GALLERIES, 5 East 57th St. Paintings by nineteenth and twentieth centuries artists, through the summer.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by French artists, through July.

EHRICH GALLERIES, 36 East 57th St. Old Masters and English antique furniture.

PASCAL M. GATTERDAM, 145 West 57th St. Paintings by American artists.

GRAND CENTRAL ART GALLERIES, 15 Vanderbilt Ave. Annual Founders' Exhibition, through the summer.

P. JACKSON HIGGS, 32–34 East 57th St. Old masters and works of art.

KENNEDY & COMPANY, 785 Fifth Ave. Prints from Audubon's "Birds of America," through July.

FREDERICK KEPPEL & COMPANY, 16 East 57th St. Contemporary etchings, through July.

KLEEMAN-THORMAN GALLERIES, 575 Madison Ave. Prints by various artists, through July.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by old masters.

C. W. KRAUSHAAR, 680 Fifth Ave. Contemporary American artists, through July.

J. LEGER & SON, 695 Fifth Ave. English eighteenth century portraits and landscapes, through July.

JOHN LEVY GALLERIES, 1 East 57th St. Paintings by old masters.

MACBETH GALLERIES, 15 East 57th St. Paintings and etchings by American artists.

METROPOLITAN GALLERIES, 730 Fifth Ave. English, Italian, Dutch and Spanish paintings by old masters of the seventeenth and eighteenth centuries.

MILCH GALLERIES, 108 West 57th St. Paintings, sculpture and etchings by contemporary artists.

MUSEUM OF MODERN ART, 730 Fifth Ave. Memorial exhibition of paintings in the collection of Miss Lizzie P. Bliss, through the summer.

PEARSON GALLERY OF SCULPTURE, 545 Fifth Ave. Replicas from antique bronzes.

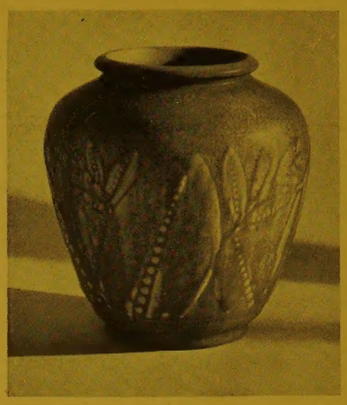
JACQUES SELIGMANN GALLERIES, 3 East 51st St. Paintings, drawings and watercolors by modern artists, through the summer.

SILBERMAN GALLERY, 133 East 57th St. Italian primitives, through the summer.

VALENTINE GALLERIES, 43 East 57th St. Paintings by modern French artists, to July 25th.

WEYHE GALLERY, 794 Lexington Ave. Paintings by American artists.

HOWARD YOUNG GALLERIES, 634 Fifth Ave. Landscapes by old and modern American and foreign artists, through the summer.



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